

# MUSICAL COURIER

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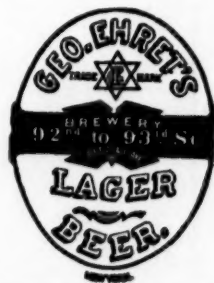
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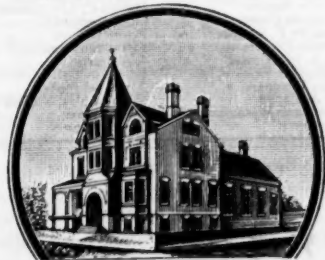
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NEW YORK, WEDNESDAY, AUGUST 17, 1892.

IF Dr. Uhler, who is now a powerful factor in the destinies of the Peabody Conservatory of Music at Baltimore, desires to aid in carrying out the spirit and intentions of George Peabody's benefaction he will revolutionize the system that has made that conservatory the laughing stock of the musical world of two hemispheres. Nothing worthy of record has as yet been accomplished by that conservatory, and the concerts given under its auspices are not patronized by the people of Baltimore, who long since have discovered that no artistic results are possible with the uneven scrap orchestra gathered for the purpose.

Dr. Uhler is the man who can introduce those reforms that are necessary to establish the conservatory on the plane worthy of the name of its founder. Will he do so?

A CORRESPONDENT wishes to know whether it is advisable to use in staccato octave playing the first and fifth fingers on both white and black keys, or first and fifth on the white and first and fourth on the black keys. As a matter of practical experience it would appear to us that as legato octave playing is better compassed by the use of the latter fingering mentioned, staccato octave playing would be more practicable if the first and fifth fingers were used on both black and white keys. This, of course, is meant to apply particularly to rapid tempo. There is less disturbance of hand position, and consequently more economy of movement if this fingering is adhered to in octave velocity passages.

However, there is much disagreement on the subject among pedagogues.

THE Bureau of Music of the World's Columbian Exposition is controlled by Messrs. Thomas and Tomlins, to the exclusion of the best musical elements of the nation. There is no intention to grant, as a matter of right, any co-operation to any musicians who might be suggested as coadjutors in the work of getting up the music of the fair. All this display of a dictatorial and arbitrary spirit will eventually militate against those who are engaged in this scheme of personal aggrandizement, and with

the conclusion of the exposition the musical people of this country will serve out to those who are identified with this really bureaucratic and un-American method their proper deserts.

The exposition is not a local affair; it is national, it is cosmopolitan, and for two musicians to constitute themselves the arbiters of the music at the exposition and to refuse to recognize any others but those they deign to invite after the promulgation of the scheme is little less than idiotic.

Messrs. Theo. Thomas and chorus agent Tomlins, you have had fair warning that this kind of business is not appreciated or understood in the United States.

SIR RICHARD WALLACE'S "An Englishman in Paris" has proved one of the successful books of the year. The writer was a wealthy and cultured Englishman, a natural son of that marquis of Hertford from whom Thackeray drew "Lord Steyne" for his "Vanity Fair." While in Paris he met everyone of note in the artistic and literary world, and the following about the origin of Verdi's "Aida" is extremely interesting:

Félicien David composed very slowly. But for this defect, if it was one, Verdi would have never put his name to the score of "Aida." The musical encyclopedias will tell you that Mr. Ghislanzoni is the author of the libretto, and that the Khedive applied to Verdi for an opera on an Egyptian subject. The first part of that statement is utterly untrue, the other part is but partially true. Ghislanzoni is at best but the adapter in verse and translator of the libretto. The original in prose is by Mr. Camille du Locle, founded on the scenario supplied by Mariette Bey, whom Ismail Pasha had given carte blanche with regard to the music and words. Mariette Bey intended from the very first to apply to a French playwright, when one night, being belated at Memphis in the Serapeum, and unable to return on foot, he all at once remembered an old Egyptian legend. Next day he committed the scenario of it to paper, showed it to the Khedive, and ten copies of it were printed in Alexandria. One of these was sent to Mr. du Locle, who developed the whole in prose.

Mr. du Locle had also been authorized to find a French composer; but it is very certain that Mariette Bey had in his mind's eye the composer of "Le Désert," though he may not have expressly said so. At any rate, Mr. du Locle applied to David, who refused, although the "retaining fee" was 50,000 frs. It was because he could not comply with the first and foremost condition—to have the score ready in six months at the latest. Then Wagner was thought of. It is most probable that he would have refused. To Mariette Bey belongs the credit, furthermore, of having entirely stage managed the opera.

Nevertheless one is glad that Verdi and not David wrote the music to "Aida" for many reasons, though the composer of "Le Désert" is sadly neglected in these days of hothouse musical reputations.

## TO TALK OR NOT TO TALK.

IT is midway in the silly season, the dog star pursues its humid victims with tumid ferocity, and Walter Damrosch directs summer concerts in the tropical temperature of Madison Square Garden.

And there is where the trouble began. Last Friday's "Sun" contained the following account of the thrilling episode:

Walter Damrosch created a sensation in the big amphitheatre of the Madison Square Garden last night by turning around on his conductor's stage before the Symphony Orchestra and reprimanding the audience for not keeping quiet.

It was a "Wagner" night in the series of concerts which Mr. Damrosch's orchestra is giving. During the earlier part of the evening there were very few people in the amphitheatre, while the roof garden was crowded. While the orchestra was in the middle of the delicate prelude to "Parsifal" the rain came pouring down and there was a big rustling and scrambling in the middle of the hall. This part of the amphitheatre is under the open roof, and the people there got away from the downpour in lively fashion. The noise they made was increased by the squeaking of the machinery, hurriedly set in motion to close the roof. Mr. Damrosch, still gently waving his baton, turned around and cast a look of deprecation at the scene before him. His look changed to a frown when there was a great shuffling and clattering of feet in the galleries, and the crowd on the roof garden tumbled down the stairs into the main hall. The people hurried for seats and laughed and talked a good deal. The prelude to "Parsifal" ended and the orchestra played the "Song of the Rhine Maidens" from "Die Götterdämmerung," and the long "Prayer" from "Rienzi."

Mr. Damrosch was evidently very much confused and annoyed by the noise. The rain stopped, but people did not return to the roof garden, and kept the waiters busy bringing cooling drinks to the tables. Then just before the orchestra began the "Fire Chorus" from "Die Walküre" Mr. Damrosch turned his pale face toward the audience, made a low bow, and said very deliberately:

"We have two entertainments here, one that appeals to the eye and the other that appeals to the ear. Up on the roof they have skirt dancing, and that appeals to the eye; but here we have music, and that appeals to the ear. Down here, therefore, the entertainment we have to offer demands quiet, and I beg of you to keep quiet."

The people on the floor looked at each other in a scared way, and then broke out in faint and rather trembling applause. Before this died the music began. When it was over the audience discovered that the rain was over, too, and there was an immediate exodus to the roof garden. A gentleman who has attended many of the Damrosch concerts in the Garden said:

"It reminds me a little of that famous occasion when Mr. Theodore Thomas tapped with his baton on the music stand before him, stopped his orchestra, and, turning to the audience, said: 'I am afraid, ladies and gentlemen, that the music interferes with the conversation.' There was a good deal of noise, no doubt, but the rain made it partly excusable."

"Mr. Damrosch ought to remember, too, that this is not a concert hall exactly, and that as long as drinks are served here at tables and waiters move about the absolute quiet of a music room can hardly be expected."

This is a great hall, and is more fitted for a brass band, anyway, than a symphony orchestra. I think that Mr. Damrosch, on the whole, was a little unreasonable."

As the musical world is panting for news, as might naturally be expected the affair caused intense excitement and even Farmer Dunn's meteorological divinations were unheeded. When asked to explain the matter last Friday morning Mr. Damrosch said to a "Commercial Advertiser" representative:

"I fear I have been misunderstood, and I see I have been misquoted in the morning papers. What I did say to the audience last night in requesting a little more quiet was: 'There is a very charming entertainment given upstairs which appeals to the eye. I refer to the skirt dancing. Up there, no matter how great the noise, the eye can be pleased, and you can enjoy the entertainment offered. But down here we have nothing to offer to the eye. Our entertainment appeals to the ear only, and therefore the greater the quiet the better you will be able to enjoy what we have to offer.'"

Mr. Damrosch went on to say that the noise occasioned by the rush of people out of the wet into the concert room was quite excusable, but that loud conversation continued afterward. He added that while he did not expect so much attention at a summer musical affair as at a symphony concert, he did expect a reasonable amount of quiet, and he added: "I think it wise sometimes to tell the people what is the proper thing to do."

The "Sun" became excited about the universal topic and for the nonce forgot all about the stuffed Force bill or the Prophet of Cleveland, &c., and rebukes gabblers thus:

Mr. Walter Damrosch was perfectly justified in reprimanding the noisy and negligent people at the Wagnerite concert of Wednesday night in the amphitheatre of Madison Square Garden. His language of reproof was temperate and courteous, but it was evident that he felt slighted by the conduct of a part of the audience. It would have been wrong for him to proceed with the music while the air was disturbed and while nobody could hear it; and he did well to pause until quiet was restored. Had Wagner himself been alive and present in the amphitheatre he would certainly have withdrawn the orchestra and ended the performance. We praise Mr. Damrosch for his act of Wednesday night, which was in the interest of those who desired to enjoy the concert; and we say that if he shall ever again be disturbed by talkers or walkers he will be justified in addressing them in language of much greater severity than he then used.

So it seems that the old question that agitated our city fathers, "Music and beer," has resolved itself into an equally burning problem—"To talk or not talk." Certes, it is annoying for an orchestral conductor to endure the feet shuffling, glass clinking and gabble of an audience; but what can he expect? Gilmore's Band with its sheet iron tone simply stunned one into abject silence, but in the classic words of Mr. Damrosch (referring to his orchestra): "This is not a brass band," and chatter greatly disturbs one's enjoyment of the music. Perhaps Mr. Damrosch is right after all; he who wishes to make a noise let him hie him roofward. The music lover and Mr. Damrosch can then aurally enjoy their music unmolested.

## HEINRICH HEINE AS MUSIC CRITIC.

HEINRICH HEINE, the brightest poetical star that Germany wears in her diadem of lyricism, was, despite his lack of technical education, an excellent music critic. His ear was fine and ever attuned to spiritual harmonies and his intuitive powers miraculously correct. Without entering into technical details his criticisms were full of spirit and discrimination. Naturally Liszt, Chopin, Berlioz and their ilk were extremely sympathetic to him, for he was a romanticist at bottom, despite all the jeers and floutings he gave the school. The essence of a composition or a player's style Heine at once discovers and dissects. In the departed London "Monthly Musical Record" may be found some interesting excerpts from Heine's musical criticism (you, of course, have read his "Florentine Nights"). Here are a few. Of course his criticism of Mendelssohn did not please the English, and the writer of the article now quoted immediately hastened to inform its readers that Heine had had no practical education in music, therefore could not appreciate Mendelssohn. Yet Heine's judgment was correct, for it is universally admitted that Mendelssohn's forte lies not in the domain of passion, but favors the graceful, the exquisitely proportioned:

"From the following whimsical account which he has left on record of the popularity which Weber's 'Der Freischütz' at once achieved on its production in Berlin, and of the persecution which he suffered from morn to night from constantly hearing the 'Jungfern Kranz' sung in all directions, it is difficult to decide how far he was gifted by nature or qualified by his acquirements to fulfill the duties of a musical critic. He writes:

"In however good a temper I get up in the morning the cheerfulness is immediately driven out of me, for even at this hour the schoolboys pass my window whistling the 'Jungfrau Kranz.' An hour does not pass before I hear that the daughter of my hostess is up with her 'Jungfrau Kranz.' I hear my barber then singing himself upstairs to the tune of the 'Jungfrau Kranz.' The washerwoman's little girl then comes humming



'Lavendel, Myrt and Thymian.' So it goes on. My head swims. I cannot endure it. I rush out of the house and throw myself with disgust into a hackney coach, happy that I can hear no singing while the wheels are rattling. I get out at Miss——'s and ask if she is at home. The servant runs to see. Yes. The door opens; the sweet creature sits at a piano and receives me with the words:

"Wo bleibt der schmucke Freiermann,  
Ich kann ihn kaum erwarten."

"You sing like an angel!" I cry, in a spasmodic way. "I will begin again from the beginning," lisp the good creature; and she twists me again her 'Jungfrau Krans,' and twists, and twists, until I twist myself like a worm with unspeakable pangs, and cry out in anguish of soul, 'Help! help!' After which the accursed song never quits me all day; my most pleasant moments are embittered—even as I sit at midday at dinner the singer Heinsius trolls it out at dessert. The whole afternoon I am strangled with 'Veilchen blauer Seide.' There the 'Jungfrau Krans' is played off on the organ by a cripple. Here it is fiddled off by a blind man. In the evening the whole horror is let loose. Then there is a piping, a howling, a falsettoing and gurgling, and always the same tune. The song of 'Kaspar' or the 'Huntsman's Chorus' may be howled in from time to time by an illuminated student or ensign, for a change; but the 'Jungfrau Krans' is permanent; when one has ended it another begins it. Out of every house it springs upon me; everybody sings it with his own variation; yea, I almost fancy the dogs in the street howl in it. However, do not imagine that the melody is really bad; on the contrary, it has reached its popularity through excellence. *Mais toujours perdrix!* You understand me; the whole of the 'Freischütz' is excellent, and surely deserves the consideration given to it by all Germany.

"It was, however, later in life that, apparently tired of the office which he had held as yearly chronicler of the decline of painting, Heine turned his attention to music, which, in the decline of the art of poetry, began from that time to assume that overwhelming dominion over the public taste which it has maintained up to the present hour. Music, however, since the days of Heine has been ever acquiring a wider and more extensive sphere. The honors which have been paid at times to silly sopranos and fatuous tenors would have been extravagant if they had been paid to the heroes and redeemers of mankind—not to speak of the prodigal fortunes which a giddy public has poured at their feet.

"Deploing the decline of painting and sculpture, Heine writes, in 1841:

"Only the younger sister art, music, lifts herself up with original individual power. Will she keep her place long or will she soon again fall down? These are questions which only a later generation can answer.

"He goes on to explain that the musical season terrifies more than it delights him, that people are being simply drowned in music, and that in Paris there is not a single house wherein one can take refuge as in an ark against the deluge of sound. 'The noble tone science,' he says, 'is overflowing our whole existence. This is for me a very critical sign and brings upon me sometimes a fit of ill humor which degenerates into the most morose injustice against our great maestri and dilettanti.' That he was, at least, an honest critic, and not above self criticism, seems apparent from this, and undoubtedly some allowance should be made for the delicacy of the nerves of a man who, when he was staying with a friend, was obliged to ask to have the clock stopped in the next room to the one in which he passed the night, in order that he might get to sleep.

"Of the piano, of which he speaks as 'the instrument of martyrdom, whereby the present elegant world is racked and tortured for all its affectations,' he seems sometimes to have had a special horror. Writing in 1843 he says:

"The matadors of the present season are Sivi and Dreyschock. The first is a fiddler, and as such I rank him above the last—the terrible piano thrasher. In the case of the violinists, their virtuosity is not altogether the result of finger dexterity and of pure technical skill, as with the piano players. The violin is an instrument which has almost human caprices; and has, so to speak, sympathetic relations with the mood of the performer. The smallest discomfort, the lightest disturbance of the spirits, a breath of emotion, finds in it an immediate echo; and such may be the case because the violin, pressed close to the breast, participates in the beating of the heart. This, however, is only the case with artists who really have a heart in their breast which does beat, and also, above all, have a soul. The more proud and the more heartless the violin player is, so much the more regular will his execution be, and he can reckon on the obedience of his fiddle bow at any hour and in any place. But this belated certainty of execution is only the result of spiritual mediocrity, and the greatest masters especially have been those whose faculty of playing not unfrequently depended on outward and inward influences. I have never heard anybody play better, and also at times nobly worse, than Paganini; and the same thing I can say of Ernst. As for Dreyschock, he has earned great praise; and I report truly that public opinion has proclaimed him to be one of the greatest of piano virtuosos. He offers a hellish spectacle.

"However, that Heine was able to do honor to really great artists on the piano is seen by his notices of Liszt, Thalberg and Chopin, with each of whom he was intimately acquainted. Of Liszt he writes:

"He is indisputably the artist in Paris who finds the most unlimited enthusiasm, as well as the most zealous opponents. It is a characteristic sign that no one speaks of him with indifference. Without power can no one in this world excite either favorable or hostile passions. One must possess fire to excite men to hatred as well as to love. That which justifies especially for Liszt is the complete esteem with which even his enemies speak of his personal worth. He is a man of whimsical but noble character, unselfish and without deceit. Especially remarkable are his spiritual proclivities; he has great taste for speculative ideas, and he takes even

more interest in the essays of the various schools which occupy themselves with the solution of the great problems of heaven and earth than in his art itself. \* \* \* It is, however, praiseworthy, this indefatigable yearning after light and divinity; it is a proof of his taste for the holy, for the religious.

"Notwithstanding his liking for Liszt personally, Heine confesses that his music, which on one occasion he likens to a scene from the Apocalypse, did not impress him agreeably. On the occasion of a subsequent visit of Liszt to Paris he seems to have become more reconciled to his playing. He writes:

"Yes, Franz Liszt, the pianist of genius, whose playing often appears to me as the melodious agony of a spectral world, is again here, and giving concerts which exercise a charm which borders on the fabulous. By his side all piano players, with the exception of Chopin, the Raphael of the piano, are as nothing. In fact, with the exception of this last named artist alone, all the other piano players whom we hear this year in countless concerts are only piano players—their only merit is the dexterity with which they handle the machine of wood and wire. With Liszt, on the contrary, people think no more about the 'difficulty overcome'; the piano disappears and music is revealed. In this respect has Liszt, since we last heard him, made the most astonishing progress. With this advantage he combines now a repose of manner which we failed to perceive in him formerly. If, for example, he played a storm on the piano, we saw the lightning flicker about his features, his limbs fluttered as with the blast of a storm, and his long locks of hair dripped as with real showers of rain. Now, when he plays the most violent storm, he still seems exalted above it, like the traveler who stands on the summit of an Alp, while the tempest rages in the valley; the clouds lie deep below him, the lightning curls like snakes at his feet, but his head is uplifted smilingly into the pure ether.

"Heine recognized that of all composers Liszt found Beethoven most in accordance with his taste. 'Beethoven, especially,' he says, 'has advanced the spiritualism of art to that tuneful agony of the world of vision—to that annihilation of nature which fills us with a terror which I cannot conceal, although my friends shake their heads over it. It seems to me a characteristic circumstance that Beethoven was deaf at the end of his days, so that not even the invisible tone world had any reality in sound for him. His tones were but reminiscences of a tone—the ghost of sound which had died away, and his last productions bore on their brow the ghostly hand of dissolution.'

"In spite of all his genius, Liszt encountered in Paris the opposition of several musicians, who gave the laurel to his rival, Thalberg, whom Heine characterizes as a 'noble, soulful, intelligent, gentle humored, quiet German,' as compared with the 'wild, storm lightning, volcanic, heaven storming' Liszt.

"Of Chopin Heine speaks as not only having been the pianist most fêted next to Liszt, but also as a composer who has reached the highest point. He gives the following brief but interesting account of him:

"Chopin was born of French parents in Poland, and has had a part of his education in Germany. The influences of these nationalities render his personality a very remarkable phenomenon; he has especially assimilated the best which characterizes the three peoples. Poland gave him its chivalrous feeling and its historical sorrow; France, its light charm, its grace; Germany gave him its romantic depth of feeling. Nature, however, gave him that delicate, slender, somewhat lank form, the noblest of hearts, an genius. Yes, to Chopin must we ascribe genius in the fullest sense of the word. He is not only a virtuoso, he is also a poet; he can bring the poetry forth to view which lives in his soul; he is a tone poet, and nothing resembles the enjoyment which he procures for us when he is sitting at the piano and improvises. He is then neither a Pole, nor a Frenchman, nor a German; he betrays a far higher origin. People observe then that he is a denizen of the country of Mozart, Raphael, Goethe—that his true fatherland is the dream realm of poetry. When he sits at the piano and improvises, then it seems to me as though a fellow countryman, out of the loved poetic home, came and related to me the most curious things which have passed there during my absence. Oftentimes I would interrupt him with questions: 'How fares it with the beautiful water fairy who knew how to wind her silver veil so coquettishly about her green locks?' 'Does the white bearded god of the sea ever persecute her with his foolish rejected love?' 'Are the roses about our old home still so flamingly proud?' 'Do the trees sing still so softly in the moonlight?'

"From the performers we turn to the composers, of whom Heine has handed down to us many sketches, from which the future historian of music may glean many characteristic details of Spontini, Rossini, Meyerbeer, Berlioz and the leading musical creators of his time. The following description of the grand but rugged genius of Berlioz is a good example of the fancy of the poet, applied to the interpretation of the genius of the musician:

"*A tout seigneur tout honneur.* We begin to-day with Berlioz, whose first concert commenced the musical season, and was regarded, in fact, as its overture. Those pieces—more or less new—which here were set before the public found due applause, and even the most sluggish spirits were torn along by the might of his genius, which reveals itself in all the creations of the great master. Here was a sweep of airy which betrayed no ordinary singing bird. There was a colossal nightingale, a phœmel of the size of an eagle, such as there may have been in the primeval world. Yes, the music of Berlioz has, in my opinion, a smack of the primeval, if not antediluvian, world; and it reminds me of races of beasts which have become extinct; of fabulous kingdoms and their impetries; of impossibilities towered up heaven high; of Babylon; of the hanging gardens of Semiramis; of Nineveh; of the miraculous works of Mirraim, as we see them in the pictures of Martin the Englishman. Indeed, if we look round for an analogy in the art of painting, we find the most sympathetic similarity between Berlioz and the wild Brion—the same excuse for the monstrous, the gigantic—for material immensity. With the one the sharpest effects of light and shade, with the other the most crushing instrumentation; with the one little melody, with the other little sense of color; with both little beauty, and no gentleness of humor. Their works are neither classic nor romantic; they remind us neither of Greece nor of

the Catholic Middle Ages; but they transplant us far deeper back—to the Assyrian, Babylonian, Egyptian period of architecture, to the passion for massiveness, of which it was the expression.

"The picture which he gives of Spontini in Paris, after he had outlived his productive power and his reputation and had lost his place as royal director of music in Berlin, is not an agreeable one. He tells, however, a good story of his being found one day at the Louvre before a huge mummy, which he thus apostrophized:

"Unhappy Pharaoh! thou art the guilty author of my misfortune. Hadst thou refused to permit the children of Israel to go forth from the land of Egypt, or hadst thou had them all drowned in the Nile, then had I not been driven out of Berlin by Meyerbeer and Mendelssohn, and I had even remained director of the great opera and of the court concert. Unhappy Pharaoh! weak king of the crocodiles! through thy half measures has it happened that I now am in the main a ruined man, and that Moses, and Halevy, and Mendelssohn, and Meyerbeer have been victorious!

"Heine's essay on the comparative merits of Rossini and Meyerbeer goes too far into the matter to allow of the reproduction of its substance here. It must suffice to state that he gave the preference to Rossini.

"A symphony of Mendelssohn's, brought out in Paris in 1844, gave Heine an opportunity of discovering the genius of this composer. What he wrote is much to the point:

"Mendelssohn always affords us an opportunity of touching on the highest problems of aesthetics. Especially in this case are we put in mind of the great problem of aesthetics: What is art, and what is falsehood? We are astonished in this master at his great talent for form—for that stylistic faculty for assimilating what is most extraordinary; at his charmingly beautiful nature: at his fine lizard ear; at his tender, sensitive outrance, and at his earnest, I may almost say passionate, indifference. If we seek in a sister art for an analogous appearance we find it in poetry, and it is called Ludwig Tieck. This master also had a capacity for reproducing that which is excellent both in writing and in reading; he understood also how to manufacture the naïve, and yet he has never composed anything which has subdued the crowd and remained living in their hearts. The gifted Mendelssohn, however, has a fairer chance of creating something permanent, but not in the domain where truth and passion are requisite—that is, on the stage. So Ludwig Tieck, in spite of his strong desire, could never accomplish a dramatic work."

#### THEY ARE BOTH RIGHT.

SAYS a writer in the "Sun": "There are various opinions as to the effect of Paderewski's hair cut, but it may be said in a general way that the men think it improves and the girls are sure it mars the appearance of the eminent Polish pianist."

#### NO BAYREUTH IN 1893.

IT has been definitely decided that no Wagnerian operas will be performed next year at Bayreuth. It was ascertained at a general meeting there of the Richard Wagner Verein that there were 1,100 members less than last year. That it is the outcome of the stupid and suicidal policy of Cosima Wagner there can be no doubt. The performances have been steadily deteriorating for some seasons past and all because of the stubbornness and money grabbing instincts of Cosima, instincts that are more commonly ascribed to the thrifty, hard-headed Yankee than to the widow of a great composer. Alack and alas, the bones of Richard Wagner must, indeed, be restless at the goings on at Bayreuth.

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## THE RACONTEUR.

One acquires the art of overcoming great difficulties only by conquering each simple step.—DR. HUGO RIEMANN.

MANY, many moons ago a certain young man of overweening ambition, a good piano hand, with a scorn for the beaten path, conceived the Gargantuan idea that by playing ALL the etudes written for the piano he could arrive at perfection by a short cut and thus make up for lost time. He was eighteen years old when he began the experiment, and at twenty-two he abandoned the task a wiser but a much sadder man.

The young man incidentally browsed on etudes by Czerny, Loeschorn, Berens, Prudent, Ravina, Marmontel, Planté, Jensen, Sternberg, Kullak, Jadassohn, Germer, Reinecke, Riemann, Mason, Löw, Schmidt, Duvernoy, Doering, Hüntten, Lebert and Stark, A. E. Müller (caprices), Plaidy, Bruno Zwintscher, Klengel (canons), Raff, Heller, Bendel, Neupert, Eggeling, Ehrlich, Lavallée, Mendelssohn, Schumann, Rheinberger, Alkan, Fetis, Ferd. Ries, Isador Seias, Arthur, Foote, Anton Strelezki, Petersilea, Krause, Diabelli, Golinelli, Berger, Kalkbrenner, Saint-Saëns, Brahms, Dreyschock, Moscheles, Döhler, Carl Heyman, Hans Seeling, Clementi, Thalberg, Cramer, Chopin, Sgambati, Liszt, Hiller, Brassin, Paradis (toccata), Hasert, Faellen, Vogt, J. C. Kessler, Moszkowski, Henselt, the Scharwenkas, Rubinstein, Baerman, Joseffy, Dupont, Herz, Köhler, Speidel, Tausig, Schytte-Rosenthal, Von Schölzer, Schuett, Haberbiel, Liszt, Nicode, Ketten, Zetloff, Pizis, Charles Mayer, Balkireff, Leopold de Mayer, Ernst Pauer, Le Couppey, Vogrich, Deppe, Raif, Leschetitsky, Barth, &c., many names naturally being omitted. About the same delightful chronological order as the above was observed.

What could have been the result of such a titanic struggle with such wildernesses of notes? What could have been the result on the cerebral powers of the young man after such a broodingnagian warfare against muscles and marks (for what are the notes on music paper but black marks)? Alas, there could be but one result, and that was, to make an Irish bull—no result.

And, music—what became of music in all this turmoil of technics? It had to go begging, and in after years the young man, observing how many other young people, ambitious and talented, were following in the same false track, determined to think the thing out and went about it first by asking well known authorities on the subject, and finally formulated it thus: What etudes are absolutely necessary for a mastery of the piano? Now, mind well the word, "necessary;" on that hinges the problem. I know the young man well and I now propose to give you the result of his study.

Since the days of Carl Czerny (God bless his old C major toccata) instruction books, commonly known as "methods," sprung into existence. How many I do not propose to tell you. You all know Moscheles and Fetis, the Kalkbrenner, the Henri Herz, Lebert and Stark, the Richardson (founded on Dreyschock), &c. That they have fallen into disuse goes without saying. They were for the most part bulky, contained a large amount of useless material, and, above all, did not cover the ground, being often reflections from one sided virtuosity. Then up sprang an army of etudes. Countless hosts of notes, marshalled into the most fantastic figures, hurled themselves at varying velocities and rhythms, on the piano studying world. Dire were the results. Schools arose and camps within camps. There were those in the land who developed the left hand at the expense of the right, and vice versa. Trill and double note specialists abounded, and one could study octaves here, and ornaments there, stiffness at Stuttgart, flabbiness with Deppe, and yet no man could say his was the method.

Suddenly in all this quagmire of doubt and dumb keyboards arose a still small voice, but the voice of a mighty man. This is what the voice said:

"There is but one god in technic—Bach, and Clementi is his prophet."

Thus said Carl Tausig and left behind him an edition of Clementi which is imperishable.

In Tausig's opinion Clementi and Chopin alone have provided studies in the true sense of the word which perfectly fulfill their intention. This is sufficiently explained, in the preface affixed to his selection by G. F. Weltzmann, by the assertion, which none will question, that each of these studies of Clementi's represents a distinct figure—whether by running and undulating passages, broken chords, purposely arranged difficulties and other motifs intended to make the fingers independent of each other, or to promote the freedom, ability and sustaining power of the performer in various ways, by the change of position and by modulation throughout the whole piece.

Thus regarded, these studies will enable the pupil who can play them with correctness and facility to execute with ease similar passages occurring in the works of other

masters, and especially to attain the necessary precision, clearness and freedom for the performance of any kind of musical composition. It was Tausig's habit to make use of them before all others in the school for the higher development of piano playing of which he was the head, as well as for his own practice. Further, he asserted that by means of these studies Clementi made known and accessible to every student the entire piano literature from S. Bach, who doubtless requires peculiar practice, to Beethoven, just as Chopin has also done from the latter to Liszt, in whose compositions musical art has attained to a dazzling height. For making a selection from Clementi's "Gradus ad Parnassum," or "The Art of Playing the Piano Taught by a Hundred Examples," Tausig had ample excuse from the fact that many a young student has been alarmed at the vast number of exercises contained in the work, which, in its original form, includes not only frequent repetitions of similar passages, modes of execution and mannerisms, but to some extent also compositions unsuited to the taste of the present time.

It has therefore been his aim to make choice of those most practical and improving studies from the "Gradus," which are intended to overcome the greatest variety of difficulties, and at the same time he has arranged them progressively, and with several different readings for fingering and execution, thus undoubtedly rendering the work suitable to the requirements of our day. He has only altered the original fingering in those passages where it no longer tallies with the views at present entertained respecting this branch of piano technic, or where the choice of fingering adopted is better calculated to strengthen the naturally weak fingers of both hands, to aid in practicing the passing of the different fingers and thumb over and under each other and in giving the hand a wider grasp, &c.

This was one great barrier, a mighty one indeed, against the influx of barren mechanical or nonsensical etudes for the piano. Just read the by no means complete list above and doesn't your brain wither as a scroll afire at the prospect of studying such a vast array of notes? Then came Von Bülow with his Cramer edition, and another step was taken in the "boiling down" movement. Moreover the clever Hans took the reins in his own hands and practically said in his preface to the Cramer edition, "Here is my list—take and study it. You will become a pianist!" "Lebert and Stark" (abomination of angular desolation); Aloys Schmitt, exercises, with a touch of Heller to give flavor and flesh to the old dry bones; Cramer (Bülow); St. Heller, op. 46 and 47; Czerny, daily exercises and the school of legato and staccato; Tausig's Clementi; Moscheles, op. 10; Henselt, op. 245 (and as a bridge Haberbiel etudes poeies); Moscheles, op. 95 (characteristic studies); Chopin, op. 10 and 25 (glorious music); Liszt etudes, Rubinstein and finally V. C. Alkan as a topper, with Theodore Kullak's octave studies as a collateral.

Now this list is not bad; but it is nearly twenty years since its inception, and in this quintessentializing age twenty years means a lifetime. Condense, condense is the cry, and thereupon arose Oscar Dumb thumb—Raif—who wished to be called the Richard Wagner of piano pedagogues, for with one wave of his wand he would banish all etudes, in their stead substituting music, and only music. Hunt up the difficulties of a composition, says Mr. Raif, single them out for slow practice and you will save time.

Not so bad, Oscar—you hit at least a half truth, and if the human brain were constituted differently your idea might be worthy of consideration. The only fault with the scheme is that the brain has to advance by half steps—difficulties would have to be selected from much music and at the end the student would have gone through a labor which practically might be reduced to a few well planned and graduated technical studies. Yet Raif made a step, if only a stumbling one, in the right direction, for he aimed, in a nihilistic manner to be sure, at the reduction of the etude literature, and, as I said above, he was half right.

Now came forward a few reasoning men who said: "Why not skeletonize the whole system of technic; give it in pure, powerful but small doses to the student." With this idea Plaidy, Zwintcher, Mason and Matthews, Germer, Louis Koehler and Riemann and others have published volumes literally epitomizing technic. Dr. William Mason in his "Touch and Technic" further diversifies this bald material by forcing the pupil to study it with varying touches, rhythms and velocities. Albert R. Parsons in his valuable synthetic method makes miracles of music commonplaces for the tender, plastic mind of childhood. But all these, while training the mind and the muscles, do not impinge on the problem that the young man attempted. That problem related to studies only. The hand was supposed to be placed, to be posed, in a word.

The young man incidentally found that Heinrich Germer's "Technics" or Mason's "Touch and Technic" were

enough to form the fingers, wrist, forearm and upper arm, that on a Virgil clavier every technical problem of the flat keyboard could be satisfactorily worked out, and then came the question what studies are absolutely essential for the pianist who wishes to go to the technical boundaries of the flat keyboard? Technic alone would not do it, for that does not give figures, nor the sequence of musical ideas, nor musical endurance (not to speak of style, phrasing, &c.) No one work on technic can blend all these requisites. Piano studies cannot be absolutely discarded without a serious loss, for one loses the suavity and simplicity of Cramer (a true pendant of Mozart) the indispensable technics and foundational tone and touch of Clementi (a true forerunner of Beethoven) and then what of Chopin, Liszt and Rubinstein?

No, there lurks an element of truth in the claims of all these worthy thinkers, experimenters and seekers after the truth. The young man, who was somewhat of an experimental psychologist, knew this, and earnestly sought for the keystone of the arch, the *arcum* of the system, and after weary years of travail found it in Bach, great, good, glorious, godlike Johann Sebastian Bach, in whose music lies the past, present and future of the tone art. Mighty Bach, who could fashion a noble St. Matthew Passion and a tiny prelude for a child's sweet fingers; a Leonardo da Vinci among musicians, as Beethoven is their Michael Angelo and Mozart their Raphael. With this starting point, the first preludes and exercises of Bach, the young man felt he had his feet on *terra firma*, and proceeded with the two and three part inventions and the suites, French, English, the great forty-eight preludes and fugues in the "Well Tempered Clavichord."

Not forgetting the beautiful A minor fugue. Before the "Clavichord" is reached the pupil's hand is more than ready for Cramer, and some of these beautiful music pieces, many poetical in the extreme, may be given to suit the exigencies of the occasion. The young man of course said to me nothing of the sonata repertory, for the question of studies was alone considered, nor did he speak to me of the teacher's power of selection or judgment—that was of course assumed at the outset. What could follow (in conjunction with Bach) Cramer more fitly than Clementi—Tausig's Clementi? A great teacher, as well as a great virtuoso, Tausig pinned his faith to these studies, and so does an almost equally as great virtuoso, Raphael Joseffy, who practices what he preaches, and studies Clementi yet as did Chopin when he prepared for Clementi. (Bach was also Chopin's daily pabulum.)

In Clementi one may discern all the seeds of modern music, and studying him gives a nobility of tone, freedom of style and a surety that may be found in no other studies. Tausig "boiled down" Clementi to twenty-nine; with discrimination he can be reduced to fifteen for practical use. The same may be said of Bülow's Cramer—one half of the fifty being sufficient.

Bülow's trinity of B's—Bach, Beethoven and Brahms—can be paralleled in the piano etude literature by a trinity of C's—Cramer, Clementi and Chopin. And that leads me to the great question—how is that ugly gap, that break, to be filled in, to be bridged, between Clementi and Chopin? Bülow attempts to supply the necessary bridge by a compound of Moscheles, Henselt and Haberbiel, which is not only obviously tedious, but in one case—Henselt's—puts the cart before the horse. The subject is too big for one paper—let me off until next week and I promise to finish it.

## New Bureau of Music.

THE International Bureau of Music has just opened offices at 114 Fifth avenue, near Seventeenth street, under the management of Mr. Louis Blumenberg. The bureau is in communication with musical celebrities and artists in Europe and America and is prepared to secure their services for concerts, operas, festivals, church choirs, &c.

Correspondence is solicited, and a general survey of the movements and whereabouts of musical artists is constantly maintained. There has been a demand for a bureau of this kind in this city, and the International proposes to supply it.

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NOTICE.—The New York College of Music will remain open during the entire summer.



## PERSONALS.

**A Pupil of Dr. Haas.**—Dr. H. H. Haas, formerly of Hollins Institute, may well be proud of the success of some of his music pupils. His pupil, Reno B. Myers, musical bachelor of Wooster University, Ohio, the same who last winter charmed critical audiences here and in Salem with his playing, has been appointed professor of music at the Broad Street Conservatory, Philadelphia.—Roanoke, Va., "Times."

**Musical Pedestrians.**—Gustave and Albert Grube, two talented young musicians of Chicago, the former a pupil of Mathias (piano), the latter of Dancia (violin), of the Paris Conservatory, are astonishing their cable-car-blessed fellow citizens by their pedestrianism. In company with a young friend they recently made a vacation trip to Milwaukee on foot, starting August 4, at 2 o'clock in the morning, and arriving in Milwaukee August 5, at 5.20 P. M. Including a night's rest at Racine they made the distance of 80 miles in a day and a half.

**Miss Deppe's Engagements.**—Miss Marie Deppe, niece of the late Ludwig Deppe, has made a three years' contract with the Royal Berlin Opera House, beginning October 1. It is said that Moriz Moszkowski will console himself for the loss of a wife (who it may be remembered ran lately away with a French officer) by engaging himself matrimonially to Miss Deppe, who is said to be a charming singer and person. The first Mrs. Moszkowski is at present enjoying the cultivated society of Paul Lindau, the novelist, in Germany.

**George A. Leach.**—George A. Leach, manager of the International Telegram Company, died at 310 West 128th street at 2.30 o'clock last Wednesday morning, aged about sixty years. Mr. Leach had lately been suffering from Bright's disease, but was able to attend to business until a short time before his death.

He was born in Massachusetts, and his father was a member of the experimental Brook Farm community and a friend of Dana and Alcott. George A. Leach was educated at St. John's College, Fordham. He was identified with the New York Associated Press at its foundation, working up from the lowest positions to that of night manager, and later to assistant general manager. For a short time in his young manhood, however, he was connected with a newspaper published in Providence, R. I.

Ten years ago he went abroad as representative of the Associated Press in London. When he returned he was employed by the Press News Association, and later he was associated in the organization of the International Telegram Company.

Although his work throughout his career was confined to a collection of news, and he was not known as a writer on art topics, Mr. Leach had many friends in the art world. He was a lover of music and a student of it, and was one of the earliest members of the staunch and aggressive band of Wagnerites in this city. His face was well known at Steinway's and other places where musicians congregate. He could trace from personal experience the growth of the Wagner cult in New York from the time of Bergmann's heroic experiments, and he never missed a representation of a Wagner music drama if he could help it. He talked well on his favorite topic, and perhaps, in a humble way, he had some influence on the course of musical progress in this city. He was an amiable, well read man and was well known among newspaper writers in New York for a whole generation.—"Times."

**R. S. Burton's Death.**—The death of Mr. R. S. Burton removes from the list of Yorkshire (England) musicians one of its most distinguished members. The deceased inherited from the county in which his life was spent the love of music which has become a tradition, says the Leeds "Mercury," and though he built up the high reputation he enjoyed by devoting himself more especially to the organ, there was no branch of the art in which he was not more or less a master. He combined with a thorough knowledge of the technic of his profession the highest ability as an interpreter and executant. His career as organist and choirmaster of the Leeds Parish Church placed him in the front rank of his profession as an interpreter of church music. What Dr. Hook achieved for the religious services of the church during his vicarage, it may without irreverence be said Mr. Burton accomplished for the musical and choral services. During his connection with St. Peter's the organ underwent many and important improvements, and became what is now one of the finest church organs of the country. Mr. Burton remained at his post for several years after the removal of Dr. Hook, but in the course of time he deemed it advisable to resign. He then devoted himself entirely to teaching, supplementing his labors in this connection by officiating from time to time as conductor. Mr. Burton was choirmaster of the first musical festival in Leeds.

**Alvany and Wagner's Music.**—Concerning the oft repeated charge that Wagner's music injures the voice, Mr. Max Alvany made these interesting remarks in a London contemporary: "I can only say that I don't find it so at

all, and I don't believe it is so if you know how to use your voice. If you begin to sing Wagner before you are thoroughly master of your voice, of course, it would knock you all to pieces. But I am never tired after a Wagner opera, except after 'Tristan,' which tires me physically, not vocally. Remember, I had been singing and studying long before I began Wagner. The truth is, as I say, that if you really understand how to sing, Wagner is no more tiring than anything else. Just look at that narrative I have to sing in my last scene in 'Götterdämmerung'—you know how terribly high it is. Well, I don't think you would notice those high notes unless you had the score in front of you. But you can't sing it at all until you are absolutely master of your resources. Then you always, in Wagner, have the interest of the part to carry you along. You can believe in your art, and that counts for a great deal."

**The Emperor and Arthur.**—It is said that the German Emperor is personally interested in Sir Arthur Sullivan's music, and has himself given the order for the impending production of his opera "Ivanhoe" at Berlin.

**Augusta Holmes.**—Augusta Holmes, who is perhaps the best known female composer of the period, has written a new opera, "The Black Mountain," which is to be produced at the Grand Opéra in Paris.

**Santley's Book.**—Charles Santley, the well-known English singer, has been writing his reminiscences. They will be published in the autumn by Edward Arnold, in London. Mr. Santley for a generation nearly has been a conspicuous figure on the operatic stage, and he is to-day prominent in the oratorio and concert field. His account of his own training, his early difficulties and later triumphs will be doubtless interesting.

**Constance Howard.**—On June 24 Constance Howard gave the members of the Wagner Society one of the most enjoyable entertainments that we have yet listened to at Trinity College, London. It was novel in its combination of dramatic reading with lecture and piano recital, and doubly welcome owing to the vivacious manner in which the fair soloist interpreted the humors of the dialogue. The subject chosen was Act I. of "Die Meistersinger," and attracted the largest audience we have gathered for many a year. This act and the two following were subsequently given by Mrs. Howard at Steinway Hall, on June 28 and July 5 and 12. We trust that on her return to America the expounder of the themes and meaning of Wagner's music comedy will have a good report to render of our appreciation of her efforts in the master's cause.—London "Meister."

**Sir Walter Parratt.**—Sir Walter Parratt, whose knighthood has just been announced, has been for ten years organist at St. George's Chapel, Windsor, England, where he succeeded the veteran Sir George Elvey. He is the son of a well-known Yorkshire organist, Mr. Thomas Parratt, and was born at Huddersfield in 1841. At the age of seven he was able to play the organ for the whole of the church service, and at eleven he took his first appointment as organist at Armitage Bridge. In 1861 he became private organist to the late Lord Dudley at Witley Court. In 1872 he was appointed organist at Magdalen College, Oxford. This post he retained until his transfer to Windsor. He has been professor of the organ at the Royal College of Music since 1883, is conductor of the Windsor Madrigal Society, and has contributed several articles on organ subjects to Groves' Dictionary. His compositions include the music to Dean Stanley's anthem, "Life and Death," the cantata, "The Story of Orestes," and the music to "Agamemnon," the latter for the Oxford commemoration of 1880. Sir Walter Parratt's memory is wonderful. It is said that as a boy of ten he performed all Bach's forty-eight preludes and fugues by heart, and among the feats which have been credited to him in private life is that of playing blindfolded three games of chess and one of Bach's fugues, the fugue playing and the calling out of his moves in the chess games going on simultaneously.

## Rohlfing Editions.

THE publications of Wm. Rohlfing & Sons, Milwaukee, are always issued with the primary intention and purpose of appealing to good taste, no matter what the particular character of the music may be. Whether it be classical or popular, a song or a dance, piano music or vocal scores, it matters not; the sheet music itself is always a result of high art process in that line.

There is before us now an acceptable humorous song, with piano accompaniment, by Victor Hollaender, and every word, syllable, mark of expression, sign and symbol is distinct and legible and the work throughout carefully done.

Also the latest society dance, by L. W. Vizay, who was instructor of dancing at the United States Military Academy, West Point, is among the latest publications of Rohlfing. The title page is elaborately illustrated in colors and the whole thing got up without regard to outlay.

## Gonzalo Nunez.

FEW musical men are better known or better liked than Gonzalo Nuñez, the composer and pianist. Amiable and courteous, his individuality is felt at once on the concert platform and in the classroom, for as a teacher he has been singularly successful and has won a host of admirers by his graceful and penetratingly musical piano playing, singing touch and polished technic. Like all thoroughly musical natures, the talent and love for music manifested itself at a very early age. He was born at Porto Rico in 1852, in the West Indies, and his first master was Manuel Travares, selected by Mr. Nuñez's parents because of his excellent musicianship. With this master the lad remained until his eighteenth year. Then came a long wished for trip to Paris and four happy years preparing for the conservatory. There he spent with Felix Le Couppey, piano, and harmony, Augustin Savard. When twenty-two years old he entered the conservatory and studied there two years, under the able tuition of Georges Mathias, one of Chopin's pupils.

After giving several concerts in Paris he visited Mexico and Havana, where his concerts were highly appreciated, and after an eminently successful tour he came to New York and made his debut in this city at Steinway Hall. His great success on that occasion was recorded by the daily papers; all the principal critics agreed that Nuñez was a brilliant, refined and musically pianist.

His career since his advent in New York has been a thoroughly satisfactory one, both from an artistic and financial viewpoint. Mr. Nuñez can point with pride to the excellent work done by his pupils all over the country. Through stress of professional labors he has not devoted as much time to composition as he desires, but he has nevertheless contrived to compose a grand symphony in D minor, a string quartet in A flat (which was very successful last season in concert), a piano sonata in A and a concerto in E flat.

All these compositions are in strict form and follow classic models. His shorter compositions, Spanish dances and salon pieces, are full of color, fancy and grace, and the Spanish dances tiny compositions, but sixteen bars in length, have met with great favor whenever played. Altogether Mr. Nuñez is a model musician and a gentleman of culture. He will be heard in concert throughout the country this coming season, but will continue to make the city his headquarters.

Here are a few of the press encomiums on his playing:

[New York "Herald."]

The program was one which enabled the principal to illustrate the high school of art from which he had derived his technic and inspiration, and in the interpretation of the several subjects to which he was appointed he exhibited a taste and delicacy that commanded the praise of his audience. He recalled memories of Chopin, dwelt for a while upon the suggestions of Savard, rolled among Cuban and Mexican melodies, and won an exceedingly pleasant tribute through his ability as a conscientious and artistic student.

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He has an admirable style, a clean, clear touch and brilliant execution. His runs were as clear as crystal and he brought out all the brilliancy of this remarkable composition.

[New York "World."]

Mr. Nuñez does great credit to the school in which he was trained. His technic is surprising, and like all graduates of the Paris Conservatory he makes the most of his speciality.

[Brooklyn "Eagle."]

He fairly dazzled his hearers by his mastery of this extremely difficult composition. Here, indeed, the slightest flaw in his execution would have been fatal, but so easily, so unerringly was the number performed that the audience, kindled by such a triumph over the intricacies of Chopin, applauded so steadily that, modest as he is, Mr. Nuñez was compelled to acknowledge their rights and played the flower song from "Faust" with fervor and *empressment* which, perhaps, no Anglo-Saxon could infuse into it.

[New York "Times."]

Equally brilliant, tasteful and withal thoughtful playing has not been listened to in a long while.

In one and all of these he supplied evidence of considerable feeling and a thorough mastery of technic, the influence of which was largely enhanced by freedom from the trammels which so complete a control of mechanism habitually lays upon the executant.

The finest performance of the afternoon was the "Rhapsodie," which was played with admirable clearness, solidity, power and expression.

[THE MUSICAL COURIER.]

Mr. Nuñez appeared in the double rôle of a pianist and composer, and successfully, too. The sonata was well written and finely played, while his dance music is equally pleasing.

[Sunday "World."]

Mr. Nuñez's style of playing is elegant and finished and his compositions indicate talent of a high order. In a word he is a musician of technical and theoretical attainment altogether outside of the ordinary.

[Galveston "News."]

During the last ten years only three pianists of distinction have visited Galveston, viz., Rafael Joseffy, William H. Sherwood and the last, but not the least, Mr. Nuñez. The latter proved himself to be a piano virtuoso of high rank and a composer of unusual merit. His playing was immense. His technic was wonderful and brilliant and his touch exquisite. Music certainly had charms last night. It was not the usual mechanical and expert display of technic to which auditors are accustomed to listening to from artists of distinction, but it was playing that created feeling and sympathy by its most excellent delivery. Mr. Nuñez as a Chopin and Liszt player has but few equals in this country. He charmed his hearers with his delicate shading and phrasing. Altogether it was a rare treat.

The delivery of the Mendelssohn-Liszt wedding march was a remarkable exhibition of fingering. As to his own compositions they were interesting, and especially was this true of the grand sonata, which won the admiration of all by its classic style. The waltz dedicated to Mr. Frank M. Ball is a pretty little composition which is both taking and effective.



## The Arion Trip—IV.

BERLIN.—Continued.

It might seem difficult to imagine that the success of the concert at the Philharmonic could be surpassed, and yet such was to be the case with the "popular" concert given at the Tivoli Gardens on the following evening, Tuesday, July 12. I do not mean to be understood as saying that this latter one was artistically more successful, for this, by the very nature of the program and its intentions, could not be expected, but in point of popular demonstrations of furore Berlin can rarely have witnessed anything like the success at the Tivoli. Although the Tivoli Gardens are by no means situated in the fashionable portion of the German capital, and though the beginning of the concert was set for 6 o'clock, those who arrived at this rather early hour thinking that they would be among the first to find a good place (there were no reserved seats) saw at the first glance that they were doomed to disappointment. A public of many thousands held early possession of the vast space, and the number increased to upward of 10,000 as the evening advanced.

Finally, moving about among the tables became almost a physical impossibility, and the public were jammed in like the proverbial herrings. The concert, therefore, became one of the biggest folk festivals Berlin has ever seen, and the character of such a festival for the people by the people was strengthened by the extremely low price of admission and the popular selections on the program. The public was, of course, a mixed one; still, the west of Berlin, which contains the swell social, literary and artistic element, was strongly represented, and the heads of notable artists, singers, musicians, sculptors and critics could readily be distinguished.

The very decent performances of the band of the Third Regiment of the Guard, under the direction of Kapellmeister Otto Brinkmann, which formed the first half of the program and which numbered selections from Wagner, Liszt, Haydn, Mascagni, Rossini and others, were almost unnoticed by the majority of the crowd and certainly lost to many of those present through the general noise and hubbub. The latter circumstance and the fact of its being an open air affair made me fear very much for the singing of a chorus of only sixty-five voices.

Yet my scruples turned out to be entirely groundless, for when, after the "Tannhäuser" overture at about 9 P. M., the Arions filed upon the podium, and after the American flag and the singing of the motto had been greeted with a storm of applause, the raising of Van der Stucken's baton was the signal for such respectful and impressive silence that every note could be heard all over the large and festively decorated gardens.

The first number of the Arions was Gustav Baldamus' melodious "Consecration of Song," with orchestra, which was received with thundering applause. Then came four *a capella* quartets, which were given with the very finest finish, "Abend am Meer," by Leu; "Braun Maidelein," by Juengst; "Wie die Wilde Ros," by Mair, and lastly, "Fröhliche Armuth," by Kremser, and which were received with ever increasing outbursts of enthusiasm. They deserved it, especially Kremser's jocosely little ditty, with the wind up on the high C, brilliantly and ringingly given out by the first tenors. Of course it was redemanded.

The next and last portion of the program contained the Zander setting of Brahms' gentle "Lullaby," Edwin Schulz's poetic "Mondnacht," with a short baritone solo, splendidly sung by Oscar Saenger, of Brooklyn, and which was received with such favor that the composer, who lives in Berlin as the conductor of the Cæcilia Melodia and who was present, was called upon the podium and received his share of the applause, in which the Arion members joined with fervor. From this moment on the people seemed to be possessed of a perfect furore, they applauded like demons and shouted like wild men. Grétry's chorus "Die Wache Kommt," from his now long forgotten opera "The Two Misers," which little excerpt is the prototype of all the modern Turkish and other patrols, was, of course, redemanded, and so were "The Old Folks at Home" (baritone solo by Frederick Gillette), "My Old Kentucky Home," "Dixie's Land" and, lastly, "The Star Spangled Banner," all four of which Van der Stucken has so cleverly set for male chorus.

After the "Star Spangled Banner," the demand for more grew so Oliver Twist like that the boys were forced to respond once more, which this time they did with a will and gave the never to be satisfied Berliners their favorite song, "Das Deutsche Lied," and then pandemonium broke loose. "Wiederkommen, Wiederkommen!" thousands upon thousands shouted until they were hoarse, and the applause did not cease long after the last man had left the stage.

This was the Berlin Tivoli popular concert and popular success. I think it cannot be beaten in heartiness, genuineness and spontaneity, whatever may come afterward.

I understand that one party has offered Manager Sternberg 15,000 marks and all expenses paid for the club if they would give two more concerts in Berlin on their return

trip to Hamburg. But the offer had of course respectfully to be declined for lack of time.

The poor of the German capital benefited to the tune of 4,000 marks by this concert, for which sum the burgo-master sent a beautiful letter of thanks.

The criticisms of all the Berlin papers are absolutely unanimous in their praise of the Arion's singing, and award to the society that first position among the male choruses of the artistic world which THE MUSICAL COURIER was first to claim for it among the American societies of the kind.

\* \* \*

O. F.

Among the first to greet me in Berlin was our old friend Johannes Wolfram, formerly of Canton, Ohio, who is now studying æsthetics and musical history at the University of Berlin, and I gladly give space herewith to the following impressions he jotted down of recent musical events in the capital of Germany:

The brilliant interpretation of Verdi's "Aida" during the sojourn of the King of Italy in Berlin brought the musical season to a satisfactory termination.

In this "saison morte" the Royal Opera House and the principal theatres are closed. Less pretentious establishments, as Kroll's Theatre, the "Flora" at Charlottenburg and others, treat their frequenters to the operas of Bellini, Donizetti, Meyerbeer, Rossini and the operettas of Mil-löcker and Strauss, but not satisfactorily to those critically inclined. The "star," supported by an indifferent company, is the rule, not the exception.

Those inclined to study æsthetics and music from a literary and philosophical side find ample opportunity at the Royal University of Berlin. In order to enlist as a student it is necessary to produce certificates of maturity from a prominent American university or submit to a severe examination. On the ground of international courtesy foreigners are admitted as hearers, but this is in many respects an unsatisfactory way.

During the present semester the philosopher Paulsen lectures upon modern philosophy and dwells upon the æsthetical aspects of the different schools of philosophy. Dessoir, a new and powerful force, treats upon æsthetics exclusively. As he is a fine musician the musical phase is touched upon by predilection. Dessoir insists with Schopenhauer that tone is, using a "Kantian" term, the thing itself, the inner essence. Its effect is that of a living being. To sound (klingen) is to temporal occurrences what being or becoming (Sein und Werden) is to philosophical thought. The creative "becoming" (Werden) is like unto:

The perishing:

CRESO.

DIM.

Tone color he demonstrates as due to overtones, and thinks with Rameau those chords best suited to association as have the most overtones in common. Just now he dwells upon the symbol,—the placing of the soulful into the corporal—and insists that art reduces transcendentalism to a common level, to a common ground. Professor Spitta, the great Bach authority, reads during the present semester Hellenic theory and history of music, and enters into the analysis of masterworks. Professor Bellermann lectures upon the history of music during the Middle Ages, till Franco of Cologne (thirteenth century). An academic Wagnerian society of students meets every Tuesday evening to discuss the theories and works of Wagner. The royal musical library of the university is situated in the palace of Emperor Wilhelm I. The complete works of all great masters, as well as all æsthetical works published on the Continent, are at the students' disposition. Many valuable original manuscripts of the masters can be inspected, viz., the second mass of Beethoven; the Passion according to St. Matthew, by Bach; "St. Paul," the oratorio of Mendelssohn, and many others.

Walter Petzet, of the Scharwenka Conservatory, passed on Thursday, July 7, through Berlin en route to Munich. The adoption of "international pitch" (A 435) by the American piano manufacturers was favorably alluded to in a lecture upon acoustics at the Royal University.

It is conceded by those competent to judge that THE MUSICAL COURIER surpasses the German journals in news and that its literary and critical acumen is striking. Steps are being taken to place THE MUSICAL COURIER in the Lesehalle of the Royal University. At present 300 daily and weekly papers, inclusive of musical journals, are found in the academic Lesehalle in the building in the rear of the university. A large number of musical journals in all tongues of Europe are also found in the Lesehalle of the Royal Musical Library of the university in the rear of the palace of Wilhelm I. on Behren street.

**Popular Vocalists.**—Since the success which attended the recital of Mrs. Agnes Thomson and J. F. Thomson before the M. T. N. A. at Cleveland, they have given popular recitals in both Cleveland and Buffalo. In Cleveland, being equally popular in both society and music, they were generously entertained by Mrs. Peachin, and in Buffalo by Mrs. Gen. G. S. Field. They are spending the next two weeks at Clifton Springs and will end their vacation at Lake Geneva, Wis.

## HOME NEWS.

**A Delightful Musicales by the Sea.**—A charming musicale was given this week at "The Bungalow," Short Beach, Conn., the summer home of Mr. and Mrs. Robt. M. Wilcox (Ella Wheeler). Among the participants were Mr. Stebbins, organist of the Park Avenue Church, Brooklyn; Mr. Al Stanley, Mr. Robert Stanley, baritone of the Emanuel Baptist Church, Brooklyn; the Misses Dorman and Bangs, of Kentucky; Mr. Royer, of Philadelphia; Mr. Merriman and Miss Smith, of Plymouth Church, Brooklyn.

The music rendered was quite up to the standard of the metropolitan concert. A large and enthusiastic company of the summer resort contingent formed the audience, the scene in doors and out was like fairyland or a page from a romance and informal dancing closed the evening's pleasure.

Miss Dorman, who is one of the belles of the beach, is noticed for her striking likeness to Clementine de Vere-Sapio. She is the envied possessor of a voice of sweetness, power and perfect cultivation, tasteful dresses, a soft Southern manner and a handsome brown eyed lover. Mr. Robert Stanley is one of a family of five boys, all gifted musically. He has a robust baritone voice, sound method and delightful interpretation. He is also one of the most popular men in this section of the Nutmeg State, an athlete, a perfect sailor, an elegant dancer, one of the most jolly of good fellows and generous of friends. A young lady being asked on her return what at the beach she most enjoyed, answered, unhesitatingly, "Rob Stanley." Now studying with Agramonte, he has a musical finishing in Europe in view. His young brother Walter, who has a gift for harmony, is to go to Europe the coming season to study the organ as a profession.

Mr. Royer, who is a young violin student from the Philadelphia School of Music, has a fine talent and a love for the best in musical composition. Mr. Stebbins, besides rare execution and sight reading faculties, has a sweet voice and a still sweeter disposition, which makes it seem to him a pleasure to give pleasure. Being an extensive traveler he is one of the most interesting of conversationalists. His sea song duets with Mr. Stanley, with the lapping waters for echo, rich moonlight for atmosphere and ozone gathered from a day's cruise on the salt water for impetus, will not soon be forgotten by those who heard them.

Short Beach is becoming quite a musical centre, and it ought to be, for a more romantic spot does not exist in the list of summer resorts.

**Miss Davis Sailed.**—Miss Roma Davis sailed for Europe last week, to be absent nearly two years, where she will perfect her vocal studies under La Grange. Miss Davis was a pupil of Mrs. Ogden Crane.

**Murio-Celli at the Oriental.**—Mrs. Murio-Celli d'El-peux, who is convalescent, is now stopping at the Oriental Hotel, at Manhattan Beach, for the purpose of recuperating for her fall season of vocal instruction.

**A New Opera.**—"Baroness Meta," a comic opera by Mr. J. H. Rosewald, will be produced at the Grand Opera House, San Francisco, on Wednesday evening, November 16, under the auspices of the Woman's Exchange. Mr. Fred Urban will have charge of the stage and Mr. Solly H. Walter will design the scenery and costumes. The cast will be divided among Miss Maude Berry, Miss Julia Newman, Miss Freda Sylvester, Mrs. Charles Dickman, Mr. A. Hellman, Mr. Carroll, Mr. A. M. Thornton and Mr. S. H. Walter.

**Paderewski at the Golden Gate.**—It is arranged at last that Paderewski will go to San Francisco in the middle of November and give three concerts, the price of tickets ranging from \$3.50 to \$2. He is no longer the human chrysanthemum, for a modern Delilah has persuaded him to be shorn of his pink mane.

**Another Hopper.**—Charley Hopper, the tenor, who goes with Marie Tempest this year, is at the St. James Hotel. Mr. Hopper is not in the business for the "filthy lucre," as his father, Col. "Tom" Hopper, is a shining light in the Standard Oil Company. In fact, it is said that the father intends to build or buy a theatre for his promising heir.

**The Virgil Summer Piano School.**—The Virgil Summer Piano School closed a very successful five weeks' term on the 13th inst. The special object was to train teachers in the methods of the clavier. Nearly all who attended were teachers, and as a result more than thirty teachers, from nine or ten different States of the Union, will return to their several fields thoroughly convinced of the superiority of the new method, and determined to adopt the clavier and the Virgil system in their teaching.

**A RARE CHANCE.**—A musician of universal gifts, one who has been educating young musicians of advanced culture and fitting them for important positions, can be secured as a music teacher in a college or university or in a conservatory of music. Specially adapted for courses in musical æsthetics and literature, lectures, and in the departments of harmony, counterpoint and composition. Address, care of this paper, "University."



## A Kindly Meant Letter to Musicians

FROM

Fannie Edgar Thomas.

Methinks the study of music alone should make a man undress his brains, and lay off all those belittling toys that gingle about his understanding.

THE music of the organ loft will never know what could be done for it, by it and through it, till choirmasters realize that by "pulling together" each one individually is pulled up higher and better than when pulling singly. Of the scores in New York about seven pull together, in the broad and helpful sense of the term. Seven! Think of it! and doubtless this small but lucky number would disintegrate were the members put to any test requiring the least self effacement.

Credit, credit, credit. The reward of every effort in being drawn out from the others, placed on high, blazoned as the "author and finisher" of such and such an accomplishment. Every man wants every effort to act like a boomerang, striking back directly upon his own head in the shape of credit. Without the prospect of this he not only does not "pull" in any measure, but he pulls back, pulling his followers with him.

What a spirit for a gentleman, for a man, for a musician, to feel, much less to show! Pettiness is the brake, liberality the steam of all activity. Professional jealousy is the ball and chain of all professional project.

Of all the extraneous features that go to make professional life a burden, a care and an abomination, none is so unnecessary, so destructive, so long rooted, so hampering to the mind and wrinkling to the body, so despicable, as the so-called "professional jealousy."

"Jealousy" is not the proper word, as that mental quality belongs to love's domain. It is a feeling which accompanies struggle, varying in degree according to the strength of character possessed by the combatants. It has its rise in the doubt of one's own capacity to accomplish, and a fear that the natural weakness may be further prevented by the progress of other persons.

The most divine grace that God can bestow on man is brains! Nine times in ten that draws all the other graces to it. When just a little short of measure, the constant strife to "keep up" brings into play all the belligerent character muscles and all belligerence is belittling.

With some this assumes the shape of a vague, restless fear; a desire to be let alone and kept out of sight of all contemporaneous prosperity. Others are not in the least disturbed by the go ahead of those above them, but the successful endeavors of their own set or circle drive nails of fire into their flesh. Others again are cut to the quick only when they see younger or amateur talent ascend to their close proximity with a possibility of soaring above it.

Some suffer in silence, utter formal "ohs" and "ahs," and shrug shoulders at announcement of so-and-so's concert or choir work, his or her recitals, this or that style of society coming into notice. A smouldering animosity this! Some merely leave out of conversation all adjuncts of commendation, knowledge or report relative to certain objects of their disfavor, when such would accrue to the latter's glory or power. This is an ignoring or extinguishing process.

Some "hem" and "ha," and look unutterable things to offset a rival's praise. Some do not hesitate boldly and on all occasions to speak all they know of a derogatory nature, knowing what they say to be the truth. Some do not hesitate—this is a small aggregate, but they exist—to speak falsehood when such would militate against the upward career of a coworker.

Upon the professional ladder are four classes of climbers. Those who will at any time descend to the bottom to reach out a hand to those who need it; those who stand where they are will clasp an outstretched hand; those who reach out while furiously climbing and shout: "Catch on, if you can, but for God's sake don't stop me," and those who halt in their own way to prevent others from coming, and, if need be, hurl to the bottom any who may be seeming to approach.

The "jealous professional," of whatever type, labors under a foggy delusion (gradually disappearing as the sunshine of this dear world grows brighter) that to elevate one's self it is necessary to lower somebody else; that progression works like buckets in a well; that moving bodies naturally must strike, and that at any cost "the other one" must be quenched!

A king once in a lust of animosity had the bodies of his enemies strewn along the roadway that he might ride over them. A yeoman had his neighbor's trees felled and with them built a corduroy passage to his door. From what I know of driving I cannot imagine that either man had a smoother, more unbumped ride for his fiendish gratification.

Business everywhere realizes that "the prosperity of each firm depends upon the prosperity of the street."

Distinctive minds of whatever type, species or color of mentality are like parallel lines, whose points at no length whatever can possibly converge. This I say of distinctive minds. The true musician's is such. To be sure, each of

these may be centres for imitators, copyists, toadies—as gnats around a street lamp in summer. For truth, said gnats can prove excessively annoying, distracting, disturbing in an irritating way, but the influence is short lived, the interference cannot possibly be permanent.

Another man cannot possibly imitate your style long enough or steadily enough so that it becomes his own. In the dropping off he is the loser, not you. He had much better have spent that time inventing a style of his own that would be his own after you had leaped from his side as you necessarily must do—why?

He did not have your father or mother, with their peculiar and particular instincts drawn from sources still more remote. He has not got your instincts which came to you through them.

He did not have your circumstances of birth and training, your school teacher, your lover, your minister, your acquaintances, friends, each with special bias, creating and directing in you a special bias leading toward events and circumstances which have gone into the making of your experience.

Instinct, fostered by experience, makes capacity. Capacity is what individualizes, distinguishes, makes parallel lines of mentality which go onward and onward and onward side by side and cannot clash.

Capacity deals with the "hows" of action, not the "whats."

You may model the "what to do" all you will. The "how to do" is copyrighted to genius at birth and is protected by the grand immutable law of the eternal fitness of things.

If possessed of this power you can afford to be generous. No one can touch you. If not, no straining combat with others will give you place or rid the world of those who have it. Let helpful liberality be your basis of action!

## Organs and Organists in the French Capital.

SAINTE CLOTILDE.

No. 4.

A FEW steps beyond "Le Place de la Concorde" brings one in view of as fine a church exterior as is seen in Europe, and one often missed by tourists. The carvings on the front of Ste. Clotilde attract immediate attention and are well worth a study, while its two Gothic spires can be easily seen from many points in the city.

It is this church that many American students have entered to hear and meet the lamented César Franck, whose sudden death (after being its organist for thirty years) in the fall of 1890 removed one of the ablest of the French composers and organists. His organ works, which are well known here, could only receive a proper interpretation by himself, and the motifs, rhythm, modulations, &c., that appear in his compositions, and which are almost incomprehensible at times, disclosed peculiar beauties when he had charge of the organ console. His improvisations were peculiarly characteristic of his views, and of the new school of French organ music to which he contributed so largely. The MS. book containing 100 original themes, which I had the pleasure of viewing and hearing him use, was the work of a master.

This is the scheme of the grand organ, built by Messrs. Cavallé-Coll & Co. for the church.

## GREAT ORGAN.

1. Montre.....feet. 8	8. Trompette.....feet. 8
2. Bourdon.....8	9. Plein jeu.....8
3. Flûte harmonique.....8	10. Quinte.....8
4. Octave.....4	11. Prestant.....4
5. Doublette.....2	12. Bourdon.....16
6. Bombarde.....16	13. Gambe.....8
7. Clairon.....4	14. Montre.....16

## PEDAL ORGAN.

1. Trompette.....feet. 8	5. Clairon.....feet. 4
2. Basson.....16	6. Bombarde.....16
3. Flûte.....8	7. Octave.....4
4. Quintaton.....32	8. Contre basse.....16

Twelve combination pedals and swell pedal.

## SWELL ORGAN.

1. Clairon.....feet. 4	6. Trompette.....feet. 8
2. Octavin.....2	7. Flûte octavin.....4
3. Bourdon.....8	8. Viola gambe.....8
4. Flûte harmonique.....8	9. Voix céleste.....8
5. Basson haut.....8	10. Voix humaines.....8

## CHOIR ORGAN.

1. Salicional.....feet. 8	8. Clarinette.....feet. 8
2. Bourdon.....16	9. Plein jeu.....8
3. Prestant.....4	10. Quinte.....8
4. Flûte octave.....4	11. Bourdon.....8
5. Doublette.....2	12. Gambe.....8
6. Trompette.....8	13. Flûte harmonique.....8
7. Clairon.....4	14. Montre.....8

The grand organ is now played by Mr. Gabriel Pierné, who succeeded Mr. Franck. Mr. Pierné was born in Metz in 1863 and is one of the youngest of the organists in the city. He obtained the premier prix for the piano in 1879, counterpoint and fugue 1881, organ 1882, and the same year "le grand prix de Rome" (class of Massenet) at the Paris Conservatoire. He has written numerous works

for the organ, piano, violin, harp, hautbois and orchestra, which have been performed with success in Paris.

The chancel organ ("l'orgue de chœur") was built by Messrs. Merklin & Co. in 1888 after the new system of electricity used by them in their instruments, with the following arrangement of stops:

## GREAT ORGAN.

1. Montre.....feet. 8	4. Prestant.....feet. 4
2. Bourdon.....16	5. Bourdon.....8
3. Salicional.....8	

## SWELL ORGAN.

1. Flûte harmonique.....feet. 8	4. Flûte octaviante.....feet. 4
2. Gambe.....8	5. Basson hautbois.....8
3. Voix céleste.....8	

## PEDAL ORGAN.

1. Soubasse.....feet. 16	3. Violoncelle.....feet. 8
2. Bourdon.....8	

Mr. Samuel Rousseau, also premier prix of the conservatoire, plays the chancel organ. He is a talented musician and has written much for the organ, piano and voice.

WILLIAM C. CARL.

(To be continued.)

## Pratt's "Triumph of Columbus."

THIS work, by Silas G. Pratt, author of "Zenobia," "An Allegory of War in Song," &c., will be given at the Metropolitan Opera House on the night of Monday, October 10. It is a composition on which he has worked for five years, and will be the only American music, except some marches for the brass bands, which are nearly always bad, that will officially represent native achievement in this form of art. The Spaniards and Italians will have a musical night, and the Germans will assemble at the Seventh Regiment Armory on the night of October 11, when a cantata by a German resident in Baltimore will be sung, the work for which Mr. Steinway offered a prize of \$1,000. "The Triumph of Columbus" will be given by a chorus of 800, supported by large orchestra and Brooklyn singers, especially those of Mr. Wiske's choruses to the number of 200 are invited to participate. They are asked to send their names and the parts they usually sing to W. S. Rhodes at St. Peter's Parish Hall, State street, where rehearsals will begin on September 5. Mr. Pratt desires that his singers shall all be Americans, as his soloists will be, Mrs. Nordica probably leading.

The argument of the work is thus set forth: Part I. is a dream of "Columbus" as he lies exhausted by the roadway on the journey from Portugal into Spain. Evil spirits conjure up superstitious and deterrent figures, while sirens call to him to follow, but the spirit of progress bids the sleeping man take courage and renew his zeal. At this the evil spirits shrink away and vanish, while a chorus of angels supports the beneficent goddess in a song of hope and faith. Part II. is devoted to the Council of Salamanca, where the priests charge "Columbus" with heresy for believing that the earth is round. Part III. represents "Columbus" and his son, "Diego," in poverty before the convent of Rabida and their succor by "Father Perez." Part IV. is occupied with "Isabella," who, after a Spanish dance, dismisses her court and confides to "Countess Moya" her admiration for "Columbus," in a quaint song, "Ultima Thule." "Father Perez" pleads for "Columbus" and his cause. "Isabella" decides to espouse the plan and summons "Talvera" to negotiate with the mariner. Being opposed to "Columbus," the prior of Parado and confessor to the queen is displeased and informs the latter that he has anticipated her pleasure already and secured the terms of "Columbus," which he proceeds at once to lay before her. The conditions appear too exacting, especially as "Talvera" emphasizes their objectionable features. "Isabella's" indignation being thus aroused, the conditions are spurned. The appearance of "Luis St. Angel" and "Alonso di Quintilla," who announce the departure of "Columbus" for Italy and urge his cause upon the court, interrupts the joy of his enemies.

Against the passionate appeal of "St. Angel," supported by "Countess Moya," "Alonso du Quintilla" and other courtiers, "Talvera's" warnings are unable to prevail, and the vista of opportunities for spreading the gospel and glorifying her kingdom possess the queen completely. Inspired by religious fervor she makes the declaration that for her own crown she will undertake the enterprise. "Isabella" leads in prayer for the success of the voyage. Part V. is devoted to the voyage, a short symphony indicating peaceful progress, the jubilant feeling of "Columbus" and a flight of birds. A sailor recites the "Legend of St. Brandon's Isle," sirens punctuating the sentences with alluring strains; then, bewailing the impotence of their endeavors, owing to the faith of "Columbus" and the presence of the cross, they disappear. "Columbus" voices his certainty of triumph. Mutterings of discontent among the sailors begin and increase in fury, "Columbus" attempting in vain to quell the mutiny. In his despair he calls for aid on Christ and the cross, when a miraculous appearance takes place and the sailors are awed into submission. Evening vespers then are chanted alternately from one boat to another, and the voyage continues until the signal gun is fired announcing the discovery of land. All unite in expressions of joy and "Columbus" leads in the "Te Deum Laudamus." During the singing of the



"Te Deum," in which angel voices participate, a tableau representing the landing may be shown. Part VI. is devoted to the pageantry of "Columbus" reception at Barcelona, a triumphal march by chorus, band and orchestra forming an accompaniment to the procession and final reception.—Brooklyn "Eagle."

[Mr. Pratt desires us to state that he can take about fifty more goodsingers with the New York Chorus, and that all those who are members of choral societies may register without the trial of voice. Others may apply from 1 to 2 o'clock at Mason & Hamlin Hall, 158 Fifth avenue, up to September 1, when the first rehearsal will be held and those who are to take part must be present.—EDS. MUSICAL COURIER.]

THE Vienna "Musikalische Rundschau" is the first of the German music papers that publishes an analytical criticism of the Arion concert in that city, and it presents a somewhat different view of the concert than those heretofore published. Speaking of Rummel's performance of Liszt's E flat concerto the "Rundschau" says that he "overestimated his physical and psychical powers; he played it correctly, like a professor, and tiresome, like an Englishman." Max Graf is the critic who signs the analysis, and the Arion is handled by him without gloves.

### FOREIGN NOTES.

**The Busted Melody.**—There is rare unanimity among the London critics as to the utter tediousness and foolishness of "The Broken Melody," in which Mr. Van Biene undertook to win metropolitan fame as an actor, but they also agree that he is an actor of considerable ability and power as well as a musician of rare accomplishments. The only features of interest or value in the performance appear to have been his solos upon the violoncello.

**Too High Priced.**—The critic of the London "World" is justly indignant at the exorbitant prices asked for operatic scores: "£2 15s. for vocal scores of the four numbers of 'The Nibelung's Ring'; 12s. for Verdi's 'Otello.' What possible sense is there in maintaining these prohibitive prices after the cream is taken off the sale? It is not conceivable that the restricted circulation involved by such charges brings in the largest attainable profit to the publishers and owners; while its crippling effect on musical culture is obvious. If I were Chancellor of the Exchequer I would devote the proceeds of the tax by which spirits are made artificially dear to making music artificially cheap. I should buy up all the Wagner, Verdi and Gounod copyrights, and sell vocal scores at the post offices at a uniform rate of half a crown."

**Cablegrams.**—London, August 13.—Sir Arthur Sullivan has finished, with the exception of the overture and a couple of songs, the score of the new opera upon which he has been engaged for some time, and which is intended for production in D'Oyly Carte's Savoy Theatre. The opera is so far advanced toward completion that it will go into rehearsal Monday.

Sir Arthur will himself supervise the rehearsals. This latest effort of the famous operatic composer is a more serious work than "The Yeoman," but has occasional comedy scenes. The music is a compromise between that of "Ivanhoe" and the usual Savoy jingle. Sir Arthur will lead the orchestra at the first performance.

Much disappointment is expressed in musical circles at the recent bestowal of the honor of knighthood on certain members of the profession, because Parry, MacCunn and Manns were not honored.

The withdrawal of Gilbert and Cellier's "The Mountebank" from the Lyric Theatre appears to be the outcome of another squabble between Gilbert and Horace Sedger, the lessee and manager of the Lyric. Mr. Sedger says that he has been losing £200 weekly for the past ten weeks.

"Gilbert," declares Mr. Sedger, "refused to budge an inch in the matter to enable me to play through the dull season. The widow of Cellier was content to take 2 per cent. instead of the 4 per cent. of the receipts to which she was entitled. Gilbert, on the other hand, insisted upon receiving the whole of the 10 per cent." Gilbert says he preferred to have the piece withdrawn to having it presented at half price.

Patti gave a grand charity concert at Neath, a town of Wales, near Swansea, Thursday. Not only did the diva appear at the entertainment herself, but she personally secured the services of other eminent soloists. The mayor of the town and the municipal council escorted the incomparable singer in her triumphal progress through the town. The concert netted £500.

**Alfred Zamara's New Opera.**—At the invitation of Pollini, the Hamburg manager, who has been spending his vacation at Gastein, Alfred Zamara, the composer of the romantic opera the "Wellenbraut," and his publisher, Berté, of Vienna, visited him. Arrangements were then perfected to produce the opera this fall at Hamburg. Zamara is the celebrated harpist of Vienna.

### A School of National American Music.—II.

BEFORE proceeding to the consideration of that portion of my subject, under the title "What causes lead to the development of nationality in music," I beg leave to remind my readers that our first duty is to distinguish between citizenship and nativity.

One may become, if you please, an American citizen, with political privileges quite the equal of a native born American; he may be a most worthy addition to our law making power; he may even hold an office (?); but the fact of his becoming by legal process a good citizen does not change his nativity or character. His nationality remains the same; that is as impossible to change by law as for a leopard to change his spots upon entering a cage.

For example, Handel became a British subject, but he remained a German musician; Rossini as a French citizen, fattened upon the bounty of the court at Paris, but he continued to be the Italian maestro and Italy justly claims his fame as a part of her history. In spite of the favor of the Government of France extended to the fecund "Swan of Pesaro" to amuse and entertain it, was it not reserved for native Frenchmen, Auber, Berlioz, Gounod and Bizet, to give whatever national character their school possesses to the art! So in literature our American poets are not born abroad, but upon our own soil, and a Swedish, French or German novelist who should come to America and become a legalized citizen and then immediately proclaim himself an "American" writer would be greeted with proper ridicule. Let me ask our German friends if, for example, Mr. Saint-Saëns, upon coming to this country next year, should become so pleased with his reception, our people and our institutions, that he should become an American citizen, would he therefore be any the less a French composer? Certainly not. Again, if our esteemed young Italian friend, Mr. Pizzi, takes out "papers" and declares his desire to become an American citizen, does that change the fact that he is an Italian musician?

These questions would appear almost too simple to place upon paper, were it not for the fact that many musicians come to our country each year and, before even becoming citizens or securing a little command of our language, claim to be "American musicians!" Is it not time, therefore, to correctly draw the line distinguishing citizenship acquired by law and nationality, the result of birth and education? What is true of the poet and novelist is equally true of the musician, viz., that whatever cloak of citizenship he may choose to wear, his individuality will continue to bear the unchangeable stamp of his nativity. I need only mention one instance in our own country to evidence the impossibility of this fallacious attempt to engraft foreign fruit successfully upon the slender tree of citizenship, viz., Mr. Asger Hamerik, an American citizen of Baltimore, of some considerable note, is still claimed by his native land as one of her most prominent musicians. It may not be inappropriate here to indicate that the futility of the attempt to establish a national school of music with foreign teachers has been proven on every page of history. The element of patriotism being absolutely essential, devotion, sincerity, self sacrifice are paramount to artistic mastery; and these qualities, however greatly possessed by our foreign friends in relation to their art, cannot, even with the best of intentions, be practiced with relation to our people.

Besides, the purest of motives are sometimes so misunderstood by the masses of the people! For instance, remember how Miss Emma Abbott, with her weak voice and small art, secured favor and fortune by appealing to the Americanism of "the provinces," and then think how ungrateful the public was when Emma Juch, with a very good company I believe, a fine voice and certainly no mean art, endeavored to appeal to the same sentiment! Failure greeted the latter simply because the people suspected the sincerity of her motive, in other words her patriotism, while the former was successful chiefly because, however weak her art, her sincerity was beyond question. Now, I beg to deny any relationship to the so-called "Know Nothing" party. The spirit of clannishness and bigotry for which that name stands is to be condemned severely, but I know of no one species of "Know Nothingism" which deserves greater condemnation than that which will deny to a native born American the right of being heard in his own country. It is from this intolerable, cruel and unjust spirit that we are suffering in America to-day, and it is only necessary that the general public should know it for it to meet the condemnation it deserves.

Let us now return to our subject and briefly point out some causes that lead to "nationality" in art. The scope of this short paper will not permit a close analysis, but I think the general statement will not be denied that what contributes to character determines nationality. This, of course, then applies to music as well as literature and the plastic arts.

Probably the strongest influence is the climate. Determining as it does the conditions of life, it shapes customs which crystallize into laws and social relations, ultimately

furnishing an environment that carves out the character of a race.

The temperament is quickly influenced by the zone in which one lives. Without repeating the trite facts familiar to all students of history, I will offer a suggestion that the rigorous climate of Central Europe which produced the sturdy Teutonic race compelled it to such exertions as developed great tenacity and endurance, while the duty of bearing arms always in defense of the tribe of some prince, and finally of the state, has for centuries taught a lesson of patriotism which even tyranny cannot erase. From the time a boy was old enough to shoot an arrow or cast a spear his training for warfare began (in medieval times), and that his life belonged first to his country he has never been permitted to forget.

Thus we find the climate and customs of centuries, determined by natural surroundings, shaping great characters, born to endure, taught to serve, and accustomed to self sacrifice. All these qualities being essential to the accomplishment of any enduring work of art, it is not strange that when music had arisen from its cradle in Italy and passed the simple emotional epoch it found a congenial atmosphere for its more intellectual development in a land where the habits of centuries conduced to sustained and thoughtful effort.

Some writer has suggested that the legends of a nation largely influence its artistic development, and while this appears on the surface to be true, it is so only to a limited degree; and it would seem not to such an extent as to influence the character of a nation. In fact it is not more true that the legends of a nation are the results of the character of its people and not the cause of that character? Then, again, perhaps no country in the world is so prolific of legendary lore as Switzerland; and are not the valleys of the Pyrénées also inhabited by a race who wear the imperial purple of imagination? And yet these countries have given the world no musicians. A realm of imagery is no longer the exclusive property of any people who may have labored centuries to produce it. The printing press has made all common property, and we should not forget that the beautiful German legend of "Margarethe" and "Faust" was immortalized in music by a Frenchman. (To be sure he had two others to assist in making the libretto).

Other elements equally important are those of sincerity and religion, and these qualities were, by the same circumstances of environment and custom, the heritage of the German race. Finally, turning to our own country, the prospect differs to such an extent that at first blush one might say that similar conditions have not and never can exist.

While this may be measurably true it seems that what is essential to a productive condition of good music is "character," containing those qualities of endurance, tenacity and devotion summed up in the word patriotism (sincerity), and it does not matter if the circumstances which contribute to that result differ in detail as long as that consummation is ultimately attained. That American people are already in possession of such a character seems plain to the most casual reader of history, and there naturally arises the question why has it not asserted itself in music? I would answer emphatically because it has not been given a fair chance to do so. It is a plain proposition that a man should be able to live from his profession. But this simple condition of existence from his work has not been considered essential to the American composer. A clerk in a prominent music store in New York said to me not long since: "Mr. Pratt, there is no use for you to publish serious or good music, because the public will not buy it. They and the teachers will only purchase music written abroad."

The attitude of the public in this regard and the further fact that a composer of serious music cannot sustain himself by his art in America must be sufficient reasons to anyone why America has as yet produced no great composers. When our people will recognize in the composition of good music a legitimate means of living and permit the composer to give his thought and energies to his art we shall have American composers as well as poets of whom we shall feel proud. Another reason for the American not being especially anxious to press forward has been the attitude of the publishers. Our great houses have for half a century been able to steal all the compositions printed in Europe and reissue them here. Thus if a composer offered any serious work he met the answer with "Why should I pay you for this composition when I can get all I want of the great composers abroad for nothing?" No wonder the music publishers found it profitable to issue the works of foreign composers! Let us suppose our millionaire manufacturer, Mr. Carnegie, offering some steel rails to a railway company and meeting the reply, "No doubt they are good and durable, but why should we give you anything for them when we can get all we want from England for nothing?" Would he make any steel rails? But that is exactly the condition which has existed, and does still, regarding the American composer. Mr. Carnegie rushes to Congress and demands "protection" from the competition of "pauper labor" abroad (of course purely in the interest of his laborers!), while the American composer remains to



struggle not only with the "pauper composers" of Europe whom Mr. Carnegie imports to inaugurate his new music hall with, but with the great masters of the dead past as well.

Can anyone deny that if the same unfavorable conditions existed in literature and invention America would have recorded any of those names that glorify the pages of her history? Would Morse have given us telegraphy if it had paid him nothing? Would Edison have racked his brains to find the incandescent light if he had been told in advance that the results of his toil would bring him no reward? It is safe to say that we would possess not a single mile of railway, a single telegraph line or steamboat, and certainly no manufactures whatever if they were encompassed with the conditions of the American composer.

To be sure art is the ideal, and it is not expected that the devotee will reap the material advantages of the practical commercial occupations. Admitting this, we may add that the ministry of the gospel is also a lofty occupation, demanding those qualities of self sacrifice, earnestness and devotion so essential to sustained artistic effort, and yet the ministers are at least given a living (sometimes perhaps a little more), so that they may devote their time and thought to their work. Now, I affirm, without fear of contradiction, that America possesses the native talent in abundance, and that as soon as it is given an opportunity to grow it will thrive as well here as it has elsewhere and bring forth proportionately a greater harvest than that produced by any preceding nation. But we must live by our work, and as art is not a necessity it requires for its very existence assistance (patronage).

That the American composer has up to the present received absolutely no assistance whatever is shown, and when the public learn that he not only receives nothing for his work, if it is a serious effort, but that out of his own meagre earnings (from teaching or playing) he must pay the expense of having the parts copied off for orchestra (and besides, oftentimes, contribute to the payment of the orchestra), it will be seen that he labors under disadvantages such as no other civilized country imposes upon her children. You might as well hold one by the throat and, while choking him to death, ask him to sing. And yet people ask why we have no American composers. Observe the difference: Two students in Berlin, one a German Pole, another an American. They are in the same class. The talent of the American is recognized equally with his classmate. His compositions are passed upon by his teacher, and their merits proclaimed fully the equal of the other. If he writes for orchestra his work is given a hearing by the side of other works, and nine cases out of ten proves better than the other student. The scene changes: The American composer returns home, and, if he has the temerity to bring out his own work (not because he wants to, but because no musical director can be found to produce his best efforts), he meets with jibes and sneers from critics to whom he had looked for some encouragement for his earnestness at least.

The public, who naturally sympathize with him, are thus thrown into confusion and fail to support his serious work, saying: "Well, I suppose it's true, Americans have no special talent for music." And while they continue to have a secret delight in their American composers' work, it not being the "fad" to enthuse over "native" talent, they conceal it and so assent to the universal verdict. The young composer, full of faith in himself and remembering his easy triumph abroad over his classmates, is piqued and stunned; meanwhile he has spent his last dollar to produce his work, and—result: a card, announcing that Mr. So-and-so will receive pupils at such and such a conservatory. Or perhaps an organ loft receives him in its mantle of ecclesiastical oblivion. Now, let us return and follow his classmate in Berlin. Herr Polowitzki produces a suite of dances for orchestra. They are played, and, though in no sense original, they are "clever;" the public likes them; a publisher issues them both for piano and orchestra and pays him for his manuscript!

These are received as quickly in the United States as in Vienna and eagerly rushed upon the programs of all the symphony societies in the land. Directors vie with each other as to who shall first produce it. The composer and publisher abroad hear of this contest with pleasure, and result—some more orchestral compositions, fame and at least the possibility of living by one's work. The young American meanwhile, if he has means enough, may go to a symphony concert and be remunerated for his self sacrifice and devotion by hearing his confrère's masterly mediocrity produced with great care and artistic finish, and praised by all the critics in the morning papers. Do you wonder that he does not retire to some secluded spot and hang himself in sheer desperation? And yet we are asked why the American composer has not arrived. Why, our organ lofts are full of them, and hardly a city or town in the country but conceals some poor soul who has had his ambition to do great things in music crushed by the weight, not only of lack of appreciation and sympathy for his efforts, but the exasperating exaggeration of his some time classmate's masterly commonplaces. **SILAS G. PRATT.**

(To be continued.)

## American Conservatory of Music, Chicago, Ill.

**THE** American Conservatory of Music, Mr. J. J. Hattstaedt director, is situated in Chickering Hall building, corner of Wabash avenue and Jackson street. The curriculum is of the highest order and the work done by the students of the conservatory is far above the average. Here is the corps of instructors for the season of 1892-3:

Piano—John J. Hattstaedt, Harrison M. Wild, G. E. Hogan Murdough, Victor Everham, A. Constance Locke, Emilie Emilson, Ina S. Thomason, Victor Garwood, Allen H. Spencer, Rae M. Hill, Elizabeth Ball, Ida Kaehler, Clara Fischer, Pauline Dworak.  
Vocal Music—Noyes B. Miner, Ragna Linne Stroble, Edward Meek, Viola Frost Mixer, Nellie D'Norville.  
Violin—Joseph Vilim, Harry Dimond, Adrian Perkey, Alfred Kraus.  
Organ—Harrison M. Wild, Alice M. Foskett.  
Horn—Horn, Counterpoint and Fugue—P. C. Lutkin, Allen H. Spencer, Victor Everham.  
Composition and Orchestration—P. C. Lutkin.  
Violoncello—Frederick Heas.  
Flute—August Holm.  
Cornet—Emil Kopp.  
Trombone—H. Braun.  
Guitar and Banjo—J. B. Corbett.  
Mandolin—Cesare Valisi.  
Zither—August Maurer.  
Harp—Julia Phelps.  
Sight Reading and Public School Music—S. W. Mountz.  
Normal Department—John J. Hattstaedt, A. J. Goodrich, W. S. B. Matthews.  
Elocution and Dramatic Art—W. W. Carnes.  
Delsarte System of Dramatic Expression—Emma G. Lumm.  
Lecturer on Physiology of Vocal Organs—Dr. E. P. Murdock.  
Languages—German, Italian, French, by native teachers.

## The Peabody Conservatory.

August 13, 1892.

Editors Musical Courier:

**B**RAVO, MUSICAL COURIER! The ideas expressed in the recent issues of your valuable paper regarding the status of affairs at the Peabody Conservatory of Music, in Baltimore, are wholesome and timely. It is high time that something were done, some revolution effected. The chief fault lies with the director; not that he is not a thorough musician, for his musicianship is an indisputable fact; not that he is not a thorough gentleman, for of that anyone has ample evidence who comes in contact with him; but the fault lies in the fact that he is too indolent to exert himself beyond the certain set limit of his daily morning walks which has characterized his movements for, I believe, the past ten years. Oh, if only some other conductor could have his place! One with energy and vim, one who would awaken the public from the existing "lethargic slumber of soporific Baltimore," as you appropriately name it. How Mr. E. W. Heimdahl would suit the position, as a musician, I mean! Such an event would indeed be a boon to Baltimore music lovers.

What has the Peabody done in the last decade? Absolutely nothing—no advancement worth recounting, no progress whatever. "Ocean" symphony, "Emperor" concerto, "Carnival Romain" and a few of the most popular symphonies of Beethoven year in, year out, world without end, as the recorded programs will bear witness. Would you believe it, I was told only recently that it was the only way of interesting the public—rather a reflection on the taste and judgment of our concertgoers, but in many cases well deserved. If you do not educate the people you cannot expect them to appreciate good work.

In referring to the above I know whereof I speak, as I have served the last four years as violinist in the Peabody Orchestra, having studied under Fritz Gaul (who "sawed a hole through his fiddle" in the recently recorded Faellen-Courlaender pianistic tournee), and have observed with much regret the old rut which the Peabody has so persistently followed for so many years. Itzeliam has been an important factor in the result.

Keep up the good cause; yours is a noble work. Like the Washington "Post" in its recent tirade against the mismanagement of the garbage department in the capital city, it would be well to place after each article in your paper the words "Clean up the city."

STUDENT.

## Ovide Musin.

**THE** latest news from Australia about the Musin Concert Company is that it is doing the largest business ever heard of in that country for a concert company. The company has played twenty-eight nights in New Zealand, two consecutive weeks in Melbourne and one week in Sydney. They sail for this country on the steamship Alameda September 5. In writing to THE MUSICAL COURIER Mr. Musin says that he wishes he had his fur coat, for it is very cold. He says if he did not receive THE MUSICAL COURIER every week he would not know what was going on in the musical world, for no other paper contains such a complete report of the music of the world. The people in Australia appreciate good music. He will, however, be glad to get back to America again and see all his old friends.

It is understood that 158 nights are already sold in America for the coming season. The demand is great, Mr.

Johnson, his manager, says. The season opens at Brooklyn, N.Y., October 24. Mr. Musin and his company will play at Carnegie Hall, this city, in November. This is to answer a great many inquiries.

## A Universal Lexicon of Music.

**THE** Universal Lexicon of Music, of which mention was made some time ago, has now been finished by Prof. A. Willhartz, of Los Angeles, and is soon to go into the hands of a publisher. It promises to become of the same importance to the music teacher, critic, student and statistician that the ordinary dictionaries are for the writer and student of languages. The Lexicon is a complete compendium of all words on music, musicians and musical matters now existing. It contains about 12,000 names of musicians of good repute, with their specialties, as composers, organists, pianists, string instrumentalists, vocalists, teachers, theorists, metal and wood wind instrumentalists, conductors, organ and piano manufacturers and inventors, music publishers and writers. The nativity of each is given and the musicians of all nationalities have been classified. Dates of birth and, in the case of bygone composers, of their death are given, the whole on as exact a scale as can be done from existing material, the whole range covering the period between the seventh century before the Christian era to the present day.

The list of secular dramatic works like operas, operettas, vaudevilles, zarzuelas, masques, pastorals, farces, sing-spiele, mono and melo dramas, fairy songs, pantomimes, zauberoper, schaeferspiele, apotheosis, burlesques, &c., contains over 22,000 names, alphabetized and vocabularized, the works and names of the composers being given, with the date of writing or first performance of each composition. Thus, for instance, there are shown nine operas on the subjects of Christopher Columbus, five Columbo, three Columbus in America and one Columbus, fifteen Macbeths, fifteen Romeos and Juliets and so forth *ad infinitum*.

Of oratorios Professor Willhartz gives over 1,100, of cantatas, 750; ballets, 850. He has the names of 360 composers of masses, 100 of requiems, forty-five of stabat maters, thirty-eight of passions, twenty of misereres, &c.

For the program makers, critics, historians and musical journalists he has compiled a calendar, giving about ten names of prominent musicians born or who died on each of the 366 days of the year. The names and character of eighty-four musical instruments, of about 300 different forms of music with some 250 national dances of all nations, the orchestration for orchestra, military and brass bands, 500 musical terms with their meaning and abbreviations; the various schools of composition, a concise history of the different modes of compositions, the keys, time, rhythm, clefs and other characteristics.

There is a list of all musical journals and magazines published in the United States, along with the names of the most prominent ones in Europe.

A corrected list of the manufacturers of pianos, organs, small instruments and strings in the States and Canada, and a great many more things of inestimable value to the musician, the student, the statistician, the historian, the critic, the journalist and editor, and to the general reader.

The book will contain about 600 to 700 pages of 6x8 inches in size, and will be printed on the best paper and at a reasonable price, so that for a small amount a complete (as far as such a book can be made complete) work on music can be in the hands of everybody.

Such a work has long been needed, and it is to be hoped that Professor Willhartz will earn a fitting reward for his arduous and learned labor.—Exchange.

**An Interesting Recital.**—A recital of compositions for two pianos by Miss Caia Aarup and Henry T. Staats will take place at the Metropolitan College of Music, 21 East Fourteenth street, August 22, at 4 P. M. This will be the program:

Sonata.....Krause  
Allegro ma non troppo. Andante. Allegro vivace.  
Andante and variations.....Schumann  
Impromptu.....Reinecke  
Rondo.....Chopin  
Concerto Pathétique.....Liszt

Those desiring admission apply at the office of the college.

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## Correspondence.

## Providence News.

PROVIDENCE, R. I., August 10, 1892.

EVERYONE who is at all familiar with the musical situation in this vicinity is well aware that the past few years have witnessed a remarkable increase of interest in musical affairs. I have alluded to this before, with due mention of the why and wherefore, but there is one feature of this very welcome musical growth which seems to merit a short chapter to itself. That is the establishment of singing societies all over the State, by far the larger part of which have been so well managed as to secure enthusiastic local support and to make themselves undeniable factors toward the raising of musical standards in their respective localities.

Now, Rhode Island is a very small State and Providence is a large city. Result—the city dominates the State in everything, music included; so that in whatever far corner of the State you come upon a choral society you will be pretty safe to find a Providence musician in charge of it, and this fact serves to keep these outside organizations in touch with us and furnishes my excuse for chronicling their doings whenever they accomplish anything worthy of note.

One of the longest established and most successful of these societies to which I have referred is the Narragansett Choral Society, of Peacedale, which gave its closing performances for this season on the evenings of July 25 and 26. It possesses a large and efficient chorus, a goodly list of associate members who insure the necessary financial support for the paying of competent soloists and orchestra, and a fine music hall built with special reference to the needs of the society. The director is Mr. N. B. Sprague, the organist of Grace Church (Providence), and the present excellent condition of the chorus is a sufficient tribute to his skillful and energetic leadership.

The concert of the 25th was given in the Casino at Narragansett Pier, and that of the 26th at home, in the Hazard Memorial Hall at Peacedale, the two places lying but a few miles apart. A full orchestra assisted, and the soloists were Mrs. Jennie Patrick Walker, soprano; Miss Minna Van Buren, contralto; Dr. Clarence B. Davis, tenor, and Mr. Heinrich Meyn, baritone. The chief choral numbers were Gounod's "Gallia," Anderton's "Wreck of the Hesperus" and three selections (including the finale to the first act) from Mendelssohn's unfinished opera. These, with a liberal supply of part songs, &c., and the usual quota of solos, filled out two well-balanced programs, which were sung with excellent effect by both soloists and chorus.

Other flourishing choral societies conducted by Providence musicians are the following: At Bristol, by Mr. Julia Jordan; at Newport, by Mr. I. P. Irons; at Riverside and at Central Falls, by M. E. F. Brigham, and at East Providence and at Somerset (Mass.), by Mr. W. R. Lane. The latter named gentleman is better known as a singer than otherwise, as since entering the professional ranks some two or three years ago he has come very rapidly to the front. Possessing a baritone voice of excellent quality and large power and compass, he has made a pronounced success wherever he has appeared, especially in the rendering of parts calling for a high baritone, like those in Gade's "Erl King's Daughter" and Bruch's "Fair Ellen." His friends confidently prophesy that he will be at the top of the tree before long, an expectation I should not be surprised to see realized if opportunity should favor him as it has some others.

Messrs. Sprague and Lane are by no means all the promising "young blood" we have here. A marked feature in our musical circles has been the advent in the last few years of a number of bright young fellows (of both sexes), who have made their mark as singers, players, teachers, composers or conductors. I shall be surprised if some of them do not achieve more than local reputation in a few years more. Meanwhile they make things lively here, and have pretty well taken the management of musical affairs out of the hands of the old fogies. It is well there is some leaven wherewith to leaven the lump, for, as I stated in my last letter, there are no end of incompetents and pretenders in the field.

The famous American Band, D. W. Reeves leader, starts in a week or two for a tour to the Pacific Coast.

As for musical news here in the city there is absolutely none, nor probability of any for a month or more to come. Wm. A. POTTER.

## Minneapolis Music.

THE Sunday evening concerts at Hennepin Avenue Methodist Church certainly prove a most successful drawing card, for despite the sultry atmosphere there was an immense crowd in attendance on the evening of August 7. Rossini's "Stabat Mater" was the treat in store for music lovers, and its really fine rendition was indeed a treat. The soloists were: Mr. Courtney, tenor, New York; Miss Fleming, contralto, New York, the guest of Dr. F. A. Dunsmore, and Mrs. Covey, soprano, and A. W. Porter, basso, Minneapolis. Mr. Courtney was in excellent voice and sang with true artistic fervor and expression. In the solo "Lord vouchsafe Thy loving kindness" the high notes were beautifully taken and sung. Mrs. Covey, soprano, sang in her usual most pleasing manner and fully sustained the hold she has upon the musical public of our city. Miss Fleming has improved wonderfully since we last heard her. She possesses a "big" voice, which she uses with more delicate skill than heretofore. Its power and volume are managed with better finish, and her enunciation is as near perfection as possible. There is no mistaking her English words. She sings as though she understood her music and was sure of herself. A. W. Porter, basso, gave his part of the program in the thoroughly finished manner for which he is so well known.

In style of singing he reminds me of Ferranti.

The chorus of thirty-five voices did some splendid work; Mr. Drill (director) has it "well in hand," and their careful training was sufficiently manifest in their work of the evening.

There were a few numbers added to the cantata, the opening anthem "O Thou whose power," Rossini, sung by Miss Kelley, Mr. Courtney and the choir; anthem, "On Thee each living soul awaits," "Creation," Haydn, given by Mrs. Covey, Mr. Courtney and Mr. Drill, and the offertory, "Come thou blessed," from Gaul's "Holy City," sung by Miss Fleming. The program was given without a flaw in arrangement or management. Mr. Drill proved himself an efficient director, and his own vocal part in the program, although small, was effective. The evening's exercises were varied with prayer and few remarks by the officiating minister.

I must not omit to speak of the organ accompaniment furnished by the organist of the church, R. W. Middleton. The written music is exquisite of itself, and on this occasion it received skillful execution and very good expression by easy and tasteful manipulation and combinations. The piano was scarcely heard in the middle of the audience room, and could scarcely be considered any improvement to the instrumental portion of the program. The only drawback to the evening's enjoyment, to my mind, was the being compelled to hold one's self in from the expression of pleasure one felt, but by request of the minister no encore was indulged in and the large crowd was compelled to clap and cheer in spirit only.

THE COURTNEY-WHEELER CONCERT.

A most delightful concert was given at Century Hall on the evening of August 10, at which time Mr. Courtney, of New York, presented his pu-

pil, Van Rensselaer Wheeler, to an audience of his own townspeople. They were assisted by Miss Katherine Fleming, contralto, and Gustavus Johnson, pianist. The program was a choice one, and it was indeed well interpreted. Mr. Wheeler has made very rapid progress in his musical studies during the time he has been away. His voice and style are indeed a credit to his own labor and the instruction of Mr. Courtney. His tones are fuller and richer, and his understanding and rendition are those of a musical soul. He has a beautiful voice, and verifies the anticipations of musical friends in regard to the great promise of its future. His success in the difficult numbers, which he sang with good execution and feeling, was more than pleasing to those interested in him, for he sings like one in love with a work for which nature has highly endowed him. Miss Fleming sang superbly. Her improvement is great in every way, and as a recorder of the musical doings of our city I must say that her work was highly enjoyed. To her voice and training she adds an enthusiasm that stamps her work with earnestness. There is much yet to be done, but she has much to do with, and her friends may well feel assured of her future as one of the foremost contraltos of our country. Of Mr. Courtney I can only say that his sojourn in our city is a pleasure to all musicians. He was the victim of a Minnesota cold, but it could not hide the artist, and his magnificent tones were not impaired. The pianist Mr. Johnson always pleases, whatever he plays. There was a good audience in attendance, despite the absence of a large portion of the ultra fashionable world.

THE NORTHWESTERN CONSERVATORY.

Prof. C. A. Marshall has not taken his usual "outing," but remained in the city to attend to the interests of the conservatory and direct in person the summer session of instruction, which is largely attended. He is working like a Trojan, and has already made the necessary arrangements for the following new departments next year: The church music school, to give organists and vocalists practical experience and fit them for salaried positions. This department will be under the supervision of J. Warren Andrews, organist at Plymouth Church. Orchestral school, under the direction of Mr. Schlacter, giving string quartet and full orchestral practice. Negotiations are in progress with a prominent Eastern soprano as an addition to the department of voice culture. All the former members of the faculty will remain. The prospects for an unusually full school are very flattering. Applications are rapidly and steadily coming in.

ACTON HARTON.

## Philadelphia Correspondence.

PHILADELPHIA, August 13.

FOR the first time in nearly twenty years "Dinorah" was given here last week with a cast as follows:

Dinorah..... Marie Van Cauteeren  
Hoel..... Giuseppe Del Puente  
Corentino..... Payne Clarke  
Shepherd..... Clara Poole  
Shepherdess..... Greta Risley

On account of the prevailing lofty attitude of the thermometer but a meagre audience assembled to hear a by no means remarkable performance of Meyerbeer's work on Wednesday last.

Del Puente as "Hoel" did some effective work, his rendition of the aria in the last act being very satisfactory.

Marie Van Cauteeren, who essayed "Dinorah," was plainly overweighted, the familiar "Ombra leggiera" going for naught.

A greater familiarity with the music of his part will enable Mr. Payne Clarke to improve upon his "Corentino," which was a wooden performance.

The small parts of "A Shepherd" and "A Shepherdess" were acceptably filled by Clara Poole and Greta Risley.

As to the chorus and orchestra—that same old story, insufficient rehearsals. Mr. Hinrichs would do well to be more judicious in his exercise of the "pruning" process, as his omission of nearly half of the overture to "Dinorah" has occasioned much criticism.

Next week "Fidelio," "La Juive," &c.

A. H.

## Seattle Sounds.

SEATTLE, August 8, 1892.

MR. G. W. MORGAN played for the first and the last time the new organ at Plymouth Church at the public opening June 14. He was quite unwell at the time, but delighted a large audience by his playing of a varied program. After one more concert in Tacoma he died there July 10 at the age of seventy-one, as has been already chronicled in THE MUSICAL COURIER. His daughter, Miss Maud Morgan, had announced a harp recital for July 15 in Seattle, but owing to her father's death it was indefinitely postponed.

O. E. Pettis & Co., agents for Steinway, Weber, Emerson and Everett pianos, opened their enlarged warerooms at 1008 Front street July 30 with concerts, afternoon and evening, by the Ladies' Musical Club. On the following day concerts were given by pupils and teachers from the Conservatory of Arts, and on the third and last day the Evening Musical Club furnished the program. This last concert introduced a singer new to Seattle, Mrs. W. C. Ricord (née Van Arm), who has a well trained mezzo soprano voice of great flexibility and considerable power. She sang the "Page's Song" from "Les Huguenots" to the great satisfaction of the large audience present. The warerooms were elaborately decorated and refreshments were served after the concerts.

July 22, at the opening of the Puget Sound Chautauqua Assembly at Chautauqua, Vashon Island, Jensen's "Feast of Adonis," for chorus and orchestra, was given, with Mr. G. C. Munson, conductor. Among the numbers on the program was Liszt's "Lorelei," sung by Mrs. Munson, contralto, of Seattle.

The Ladies' Musical Club gave their first public invitation concert Wednesday evening, July 27, to an audience of 1,300 enthusiastic friends of members of the club. The program was an interesting one and was very successfully rendered. Miss Potvin, the pianist, played Saint-Saëns' "Minuet Valse" for the first time here and deserves credit for bringing out such an interesting novelty.

The female chorus of twelve voices, which has had the advantage of excellent rehearsal under the direction of Mrs. M. S. Churchill, sang with fine effect Lassen's "Evening," Schumann's "Water Sprite" and Bargiel's "Dragon Flies." The voices blended most harmoniously, and the precision of attack, the shading and the quality of tone were highly creditable to the ladies of the club.

S. B. Mills III.—S. B. Mills, the veteran pianist, is reported to be dangerously ill at his residence. Some anxiety is manifested at his condition, which is far from favorable.

Urso Quartet Concerts.—It is with pleasure we announce that Camilla Urso, the great violinist, has decided to give three string quartet concerts at Chickering Hall this season. Mrs. Urso will be assisted by members of the Beethoven String Quartet, and some very interesting and novel chamber music will be given. Later an orchestral concert is projected, at which the famous violinist will appear.

## Yvette Guilbert.

SHE is tall, thin, a little angular, most winningly and girlishly awkward, as she wanders on to the stage with an air of vague distraction. Her shoulders droop, her arms hang limply. She doubles forward in an automatic bow in response to the thunders of applause, and that curious smile breaks out along her lips and rises and dances in her bright light blue eyes, wide open in a sort of child-like astonishment. Her hair, a bright auburn, rises in soft masses above a large pure forehead. She wears a trailing dress, striped yellow and pink, without ornamentation. Her arms are covered with long black gloves. The applause stops suddenly; there is a hush of suspense; she is beginning to sing.

And with the first note you realize the difference between Yvette Guilbert and all the rest of the world. A recently published sonnet by Mr. Andre Raffalovich states just that difference so subtly that I must quote it to help out my interpretation:

If you want hearty laughter, country mirth—  
Or frantic gestures of an acrobat,  
Heels over head—or floating lace skirts worth  
I know not what, a large eccentric hat  
And diamonds, the gift of some dull boy—  
Then when you see her do not wrong Yvette,  
Because Yvette is not a clever toy,  
A tawdry doll in fairy limelight set \* \* \*  
And should her song sound cynical and base  
At first, herself ungainly, or her smile  
Monotonous—wait, listen, watch her face;  
The sufferings of those the world calls vile  
She sings, and as you watch Yvette Guilbert,  
You, too, will shiver, seeing their despair.

Now to me Yvette Guilbert was exquisite from the first moment. "Exquisite!" I said under my breath, as I first saw her come upon the stage. But it is not by her personal charm that she thrills you, and I admit that her personal charm could be called in question. It must be said, too, that she can do pure comedy—that she can be merely, deliciously, gay. There is one of her songs in which she laughs, chuckles and trills a rapid flurry of broken words and phrases, with the sudden, spontaneous, irresponsible mirth of a bird. But where she is most herself is in a manner of tragic comedy which has never been seen on the music hall stage from the beginning. It is the profoundly sad and essentially serious comedy which one sees in Forain's marvelous designs—those rapid outlines which, with the turn of a pencil, give you the whole existence of those base sections of society which our art in England is mainly forced to ignore. People called the art of Forain immoral, they call Yvette Guilbert's songs immoral. That is merely the conventional misuse of a conventional word. The art of Yvette Guilbert is certainly the art of realism. She brings before you the real life drama of the streets, of the pothouse; she shows you the seamy side of life behind the scenes; she calls things by their right names. But there is not a touch of sensuality about her; she is neither contaminated nor contaminating by what she sings; she is simply a great, impersonal, dramatic artist, who sings realism as others write it.

In one of her songs, "Sainte Galette," she represents a denizen of the Quartier Brada, praying in her room at nightfall to "Our Lady of Cash"—the great omnipotent "Sainte Galette." The verses are really powerful; the music, a sort of dirge or litany, is intensely pathetic. And as Yvette Guilbert sings, in her quiet, thrilling voice, which becomes harsher for effect in the lower notes, which becomes a moan, an absolute heart breaking moan, in that recurrent cry of "Sainte Galette," it is the note of sheer tragedy that she strikes. She literally shook me; she made me shiver; she brought tears to my eyes. In "Je suis pocharde"—where the words are more commonplace, dealing with the more obvious comedy of the woman who has drunk too much Moët et Chandon at supper—Yvette Guilbert brings into what might so easily be a merely vulgar representation of a drunken woman something of that tragic savor which gives artistic value as well as moral sanction to her most hazardous assumptions. Her gamut in the purely comic is wide; with an inflection of the voice, a bend of that curious long, thin body which seems to be embodied gesture, she can suggest, she can portray the humor that is dry, ironical, coarse (I will admit), unctuous even. Her voice can be sweet or harsh; it can chirp, lilt, chuckle, stutter; it can moan or laugh, be tipsy or distinguished. Nowhere is she conventional; nowhere does she even resemble any other French singer. Voice, face, gestures, pantomime, all are different, all are purely her own. She is a creature of contrasts and suggests at once all that is innocent and all that is perverse. She has the pure blue eyes of a child, eyes that are cloudless, that gleam with a wicked ingenuousness, that close in the utter abasement of weariness, that open wide in all the expressionlessness of surprise. Her naïveté is perfect, and perfect, too, is that strange, subtle smile of comprehension that closes the period.

A great impersonal artist, depending as she does entirely on her expressive power, her dramatic capabilities, her gift for being moved, for rendering the emotions of those in whom we do not look for just that kind of emotion, she affects one all the time as being, after all, re-



moved from what she sings of—an artist whose sympathy is an instinct, a divination. There is something automatic in all fine histrionic genius, and I find some of the charm of the automaton in Yvette Guilbert. The real woman, one fancies, is the slim, bright haired girl, who looks so pleased and so amused when you applaud her, and whom it pleases to please you just because it is amusing. She could not tell you how she happens to be a great artist; how she has found a voice for the tragic comedy of cities; how it is that she makes you cry when she sings of sordid miseries. "That is her secret," we are accustomed to say; and I like to imagine that it is a secret which she herself has never fathomed.—Arthur Symonds in "St. James' Gazette."

### The Life of Music Students.

**A**MONG the vast numbers of our feminine population who come to take up a temporary home in New York the number of young girls who come to study music is vastly in the majority. The girl music student is dotted over the metropolis at spaces not few and far between, and her mode of life, the influences of her art study and the effect of her entirely new habits and surroundings form a theme of some interest.

So far, at strictly musical schools or conservatories, no provision has been made for the living accommodation of the students. The prospectus announces that suitable places of boarding will be provided, which, so far as it goes, is a guarantee for respectability, but none provides shelter within its own walls. The Scharwenka Conservatory has in projection a plan of the necessary kind, but the home of the female music student, with a rare exception, is practically in the various boarding houses of the city, and all the domesticity she knows during her period of study is within them.

The majority of students who make their way to the metropolis do so with professional ambition, be it for stage, concert room or teaching field, and they chiefly come from families of moderate means, who have to make an effort to defray the daughter's expenses. The girl has discovered, or thinks she has, that she has a voice, or that she can do something with the piano, and the idea of the best advantages for her is seized and sought to be carried out, frequently at heavy sacrifice. So she comes to New York, and of necessity changes her domestic surroundings to a manner of life which is, to say the least, precarious.

Her life is wretchedly monotonous. The more ability the girl possesses, the more cause she discovers to cling to art, the less, of course, are the temptations offered to her. But even in the case of the most devoted student it is natural to feel a craving after pleasure. The days can be absorbed in work, lessons, practice, a pleasant enough dawdling round the conservatory, making friendships with other students, young like herself, and in the round of meals. But the evening comes, a leaden weight, when she has the four walls of her room to comfort her, and when even the most absorbed of young artists can feel unbearably lonely. It has not been remembered in advance that the most earnest and even tireless of workers cannot be expected in reason to extract happiness from hugging her vocal score from morning until night, or from sitting protectively by her beloved piano lest its four legs might suddenly carry it off. That some girls suffer patiently the penalty of their choice there is no doubt; those girls whose work is talented and purposeful, and to whom the harvest promises in just proportion. But there are the other girls who have neither natural musical gift nor industry, and unhappily they number a sweeping majority.

It is a commonplace remark that a large number of the students in any branch of art would much better let it alone, but it is particularly and pitifully true in the matter of music. The virtue of melody appeals so instantly to the sense and the attractiveness of results in music is so brilliant that many are tempted to attack seriously something they already dabble in after a manner which would not suggest itself to them in any other branch of art. Some have genuine talent, but fail through extravagant aims. They want the stage or nothing. Others have talent and are sufficiently limited in their aims, but lack industry enough to win distinction. They don't think it is hard work until they try it, and in short, after all, the game isn't worth the candle. Many of these work earnestly during their time, and bear with their homeless associations, faithful to remembered domestic warnings. Of them it must be said that we trust their virtue is its own and enjoyed reward.

The fatuity of hopes and aims among many students in matters of music and the besotted persistence of aspirants without gift, pushed forward and encouraged by their families and friends, go furthest to fill the ranks of music students in New York, bringing chief griet to the mill of a colossal army of teachers. A young typewriter is told she has a voice. She is promising at her business. There is \$15 a week in her typewriter, and not 50 cents in twelve months in her voice, but she will fling up her machine and fly to art, and the worst of this is that she cannot go back to her machine again without feeling that half the

vitality which impelled her former business efforts has been sapped by her forlorn hope. "My daughter has an extraordinary musical gift," said an old gentleman lately landed from the West. "She can play anything she hears. If she had proper advantages she would make a great musician, and I intend she shall have them." It was true the girl could play, after a fashion, anything she heard, but what she did hear was music of a kind to attack by main force the melodic perception, which even the most untutored of us must possess, and even if it were of a more advanced order the fact of a correct ear is a limited argument in favor of musical success. This girl happens to have in no sense a musical temperament, yet she is now prepared to stake her entire future upon the result of a study of music. And to pay for this her father will have to make strenuous efforts, while failure is written in big black letters at the starting post, if they would only see it. This girl, one of a type, will have to earn her own living, and the result will naturally be that, between having failed to try what she might have done well and squandering her hope and energy upon what she could never accomplish, she will have become a purposeless woman. For, once bitten by the music mania, she can never be wholly cured.

Such a girl comes to New York. She takes up her abode in the conventional boarding house and begins work. For a time disappointment is not evident to her. Teachers cannot be blamed for not deterring students on the brink of their expectations. She is interested for a while in her studies and baffles loneliness, but the time comes when she thinks "she is" not being pushed as she ought to be. The stage does not seem more imminent than when she arrived, and somehow the teacher cannot explain matters to her satisfaction. Then the industrial impulses slacken, she begins to get careless about her lessons and her mind turns to distractions of other sorts. The temptations to enjoyment are only too numerous. Other girls who are asked, and who are not alone like her, go out in the evening and enjoy themselves at theatres, concerts and elsewhere. The old story of the first step with its rapid successors is easily taken and followed until she comes to the point where the difference between harmless frivolity and a dangerous Bohemianism is only a vanishing line. She may not come to learn how to walk with full confidence in a faith which should prove rough and unsteady for youthful feet, but what she does come to in the common run of things is a reckless marriage unknown to parents or friends. Of course this is the extreme of unhappy probabilities, but the smallest which can arrive will be to find her return to her home altogether spoiled by her city experiences for a resumption of country life. There is no gilt on the gingerbread in the place where she was brought up. She has realized the thousand and fascinating possibilities of the Bohemia of the metropolis, and everything else is tame and flat. Eventually she may carry her romantic disappointments into the home of some man who painfully realizes without being able to alleviate them, but at best she will have been fully half way spoiled.

The amount of harm done, from an artistic standpoint, in the case of ungifted students is almost distressing. They submit themselves to good teaching for a time, and, unable to profit by it, show simply as a result an amount of artistic misconception to be deplored.

Some days since a lady resident of the metropolis, in commenting on a new musical work, made the sweeping statement that it was "no good." When asked her reasons for this opinion the lady remarked that her sister had said so, and that her sister was a "thorough musician."

"Ah, really?" interrogated the other lady, with a charmingly ingenuous dubiousness. "Where has she studied?"

The reply was that she had studied a year in New York, and with the "best professors." As a fact, which might be anticipated, the knowledge of the lady in question consisted in being able to play fairly well a few simple compositions on the piano and in an average facility to read. She knew nothing whatever of the laws of composition, in fact could hardly tell one chord from another, but she had acquired an amount of technical jargon of which the inner meaning was not comprehended by her, and this she used in lavish fashion according as things attracted or not her fancy.

A recent experience with a lady from a Northern State was more pathetic than ludicrous. She had come to New York to study singing. "I always felt myself destined for the stage," said the lady, "but made up my mind to forego it. I now feel called upon to go upon it."

She had a husband and two children.

The woman had something so tuneless in the shape of a vocal organ that it was positively distressing to hear, and she was ignorant of even the simple elements of music. But she had a magnificent persistence. She had money besides, and no doubt a husband who could read to the end of the chapter, and who felt he could afford to pay for the "fad," so he let her go through with it. Of the representatives of such a type it may be said, perhaps, that they are not an unmitigated evil since they can scatter money without injuring anyone else's fortunes. "It's an ill wind that blows nobody good." Why shouldn't Signor or Ma-

dame somebody who teaches the production of a voice from the nape of the neck, the base of the spinal column or some other remote region of anatomy—which, of course, must be all right in the light of a discovery, since no one ever heard before of a voice coming from there—why should they not reap the profit?

It is pleasant to turn from these unsatisfactory, disturbing sketches to one which exists, and happily, be it said, in not too small a number. It is that of the young student who has abundant talent, industry and courage and an admirable power of self denial. She gauges her professional ambition before she embarks upon her studies. She has not hankered after the fierce glare of the operatic stage, nor even after the applause of the concert room. She wants to be a teacher. With this purpose in view she has worked with fidelity and earnestness and used her talents only to the most conscientious and artistic of musical aims and ends. In coming to New York, at whatever risk of unprotectedness, she has certainly chosen the better part. And if through force of circumstance she has been unable to obtain the highest development of which she is capable, she has at least gained the consciousness of how far she falls short of a standard ideal. She has worked at her art with the reverence which is its due, and may worthily be chosen—in so far as she elects to lead—a safe and steady guide for the student in music. —"World."

### Important Change.

BOSTON OFFICE MUSICAL COURIER,  
157 TREMONT STREET,  
BOSTON, August 15, 1892.

Mr. Ellis and Mr. Higginson, of the Boston Symphony Orchestra, have decided to dispense with the services of a manager for the New York concerts of the orchestra, and Mr. Fred. A. Schwab, who has been the incumbent of the position, is necessarily no longer interested in or associated with these concerts.

[The rumor that Mr. Schwab was to have the management of the Dvorak interests is not true. Mr. Schwab has no relations with the National Conservatory of Music.]

### About Miss Hamaker.

Editors Musical Courier:

WILL you please permit me to correct one little or perhaps I should say "a big" mistake which I read in your esteemed MUSICAL COURIER of August 10, under the head "Musical Items?" I see in an article "Mr. John Friederich as a Performer," about a concert given recently in Schmal Kalden, Germany, in which it says erroneously that Miss May Hamaker, a young pupil of Joachim, &c., whereas Miss May Hamaker (who by the way is my granddaughter) was not, up to the time of the above concert, a pupil of Joachim but was a pupil of that excellent musician, violinist and teacher Mr. Ernst Bauer (himself a graduate of the Berlin High School under that king of violinists and teachers, Prof. Joseph Joachim). My granddaughter, Miss May Hamaker, had the honor to play for that great maestro, Mr. Joachim, on July 25 last, and although she was not the required age, "sixteen years" (as she was born on November 4, 1877, consequently not yet fifteen years old), was accepted "exceptionally" on account of her "great talent" and Mr. Joachim being so well pleased with her playing before him. By giving this your kind attention you will much oblige.

Yours respectfully,  
AUGUST 15, 1892. E. BROWNOLD,  
24 Union Square.

**Chapman's Vacation.**—Mr. Wm. R. Chapman is spending his vacation with his family at his country residence in the White Mountains at Bethel, Me.

**"Meistersinger" in Paris.**—It is announced that the "Meistersinger" will be produced in Paris next spring, with Van Dyck as "Walther Stolzing."

**Successor to Rubinstein.**—Leopold Auer, the violinist, has been appointed director of the symphony concerts of the Imperial Russian Music Society in place of Anton Rubinstein, who resigned.

**Evening Monologue.**—Mr. Addison F. Andrews gave an evening of monologue at Littleton, N. H., on August 12. The program consisted of songs and recitations.

**Matinee Musicale.**—A matinee musicale was given in Orange, N. J., on August 10 by Miss Fannie Hirsch. It was largely attended and Miss Hirsch, as usual, sang with musical intelligence. The following artists assisted: Miss Marie C. Godoy, Mr. F. G. Lewis, Mr. A. C. Mora, Prof. D. H. Stubblebine, Mr. M. Rudolph, Mr. M. Blodeck.

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### Public Administrator's Sale.

At auction, Thursday, August 18, 11:30 A. M., at storeroom No. 5 Duane Street, New York City, the **Theatrical Wardrobe** and **Stage Properties** of the late

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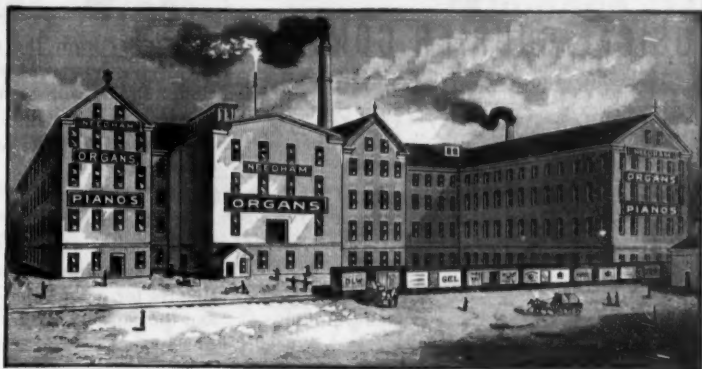
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*This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

### MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

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Vice-President, OTTO FLOERSHEIM.

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ESTABLISHED JANUARY, 1880.

No. 651.

NEW YORK, WEDNESDAY, AUGUST 17, 1892.

THE regular monthly special of THE MUSICAL COURIER will appear on August 24. Advertising intended for that issue of the paper should be sent in as early as possible in order to secure position.

These monthly specials have become an established feature, and the advantages that they offer to advertisers have insured their success from the commencement of the plan.

The near approach of fall trade makes the August number one of particular interest to all who wish to call attention to new styles and any particular point that will appeal to the dealer who is now contemplating his campaign for the busy season.

IT is an absolute gratification—if ever such sensations as absolute ones do occur—to pay a compliment to the makers of a truly musical instrument we played and tested at the piano rooms of Frank Thomas at Albany last Thursday. The name upon the piano was Sohmer & Co., New York, and Mr. Thomas, his two intelligent piano salesmen and the writer all concurred in the opinion that a more artistic grand than this particular Sohmer grand was hard to find anywhere on the globe. The pianos Sohmer & Co. are producing are the highest possible tribute to their ability as makers of a high art product.

IT is a remarkable fact, but nevertheless true, that the factory of the Vose & Sons Piano Company, of Boston, is as busy this month as it has been during any of the busiest months of the year; 1892 will be the most productive year the company has ever had.

JUDGING from the character of the preliminary work, the new building of Decker Brothers on Union square will be an architectural ornament to this section of the city. Such a building is the proper home of Decker pianos. They are also architectural ornaments.

THE capital stock of the Prescott Piano Company, of Concord, N. H., has been increased by \$15,000, rapidly subscribed in a few hours. Plans and estimates for a four story addition have been accepted and the capacity will be increased to an output of 15 to 20 pianos a week. The company is prospering.

IT would seem to us an error in judgment for the president of the Braumuller Piano Company to offer a piano as a premium in a publication in which he is interested, and to put the price of it as \$150. It is calculated to injure such trade which the company has worked up by enabling the opposition dealers to decry the instrument and call it low grade.

MR. A. D. COE, wife and daughter, of Cleveland, arrived here on Sunday, and are the guests of Mr. and Mrs. Frank H. King at the Atlantic Highlands. Mr. Coe is laying pipes for a large fall trade, and to attest his confidence in the future of business he has just engaged, to increase his working forces, C. M. Hands and T. G. Fischel, two piano salesmen well known in Chicago and the West. Mr. Coe will remain East about 10 days.

A LARGE firm in the extreme Northwest (Pacific Coast), now dealing in a large variety of merchandise (not a dry goods house), is about opening a piano and organ department. The concern wants high, medium and low grade pianos—three distinct makes—and organs of one or two makes. Manufacturers who have free territory in that section can arrange for excellent representation by addressing "Northwest," care of the trade department of this paper.

THE influence of geographical location is practically exemplified in applying the established facts of history to the following from the Hagerstown "Mail":

An old piano now in the possession of Mr. G. Bruder, a member of the Naval Academy Band at Annapolis, was manufactured by Henry Hartge, said to be one of the first piano manufacturers that came to this country. Mr. Hartge located in Baltimore about 60 years ago, coming from Germany. He entered into partnership with Wm. Knabe and carried on business a number of years. A dissolution of partnership, it is said, took place because Mr. Knabe would not consent to start a new business at West River, where Hartge afterward went and for a long time carried on a successful trade. The piano owned by Mr. Bruder is pronounced to be an excellent instrument. In those days pianos were made entirely by hand. Engraved on a silver plate is the name of the manufacturer, "Henry Hartge, West River, Md."

Knabe has become world famous; Hartge is not even a reminiscence in the history of the piano.

ONE of the richest dealers in my section—a man who has made more money than all the other piano men in the section of the great State in which I reside and do business—simply had and has his name, and his name only, on his store front. On one window it says "Pianos," on the other "Organs." He is worth over \$500,000, and he made it all in the piano and organ business, and he never advertised the names of the instruments he sold, and not even in the daily papers did he mention the names of the manufacturers. I am going to try that myself. I pay for my goods, and if the manufacturers don't want my

money they can say so. I am not going to spend my money to advertise anybody else or any other business than mine. I don't care whether my name is not known in sections like New York or Boston or Chicago where I don't do business, but I do want it known where my trade is located. The people I deal with do business with me and not with the men whose names are on the pianos and organs I sell." So spake a dealer the other day. What's the matter with him? Is there another change of agency in prospect?

THERE is considerable mystery involved in the Consolidated Manufacturing Company, of 53 State street, Boston, Room 952, with a capital stock of \$600,000. Is this not a Maine incorporation? Under Massachusetts law all the capital must be paid in. Guilds' favorite incorporation haunt was always the State of Maine. Fifty thousand dollars of this "cash" capital is set apart "for the sole and separate use of the piano and action department," which can be used for no other purpose.

Is this Consolidated Manufacturing Company a corporation covering other lines of business besides the manufacture of the Guild piano and that untied factor, the American upright piano action? This patent action has had no substantial trial as yet. Who has ever given this patent any trial of any length of time to justify a testimonial?

Thus far the scheme has all the appearances of airy buncombe, and there is nothing in the market in the way of pianos or actions to go by.

IT is all well enough to make fun of Brother Thoms and it is almost impossible to mention his name without causing a smile, but it should be borne in mind that he is to some extent an industrious man and that he is gifted with executive ability of no mean order, in that he can extort from his employés all that is in them. No more brilliant illustration of his industry and tact can be offered than the last edition of the "American Art Journal," that dated August 15, 1892, the 11,186,237th weekly issue.

In it will be found all of the news previously published in THE MUSICAL COURIER of from one to six weeks ago, and it will be recognized that it is no easy task when one is burdened with whiskers in this weather to make a transcript of all the news and information that THE MUSICAL COURIER handles, even if one does not make the effort to change the wording of the items.

So let us be fair with Brother Thoms—his cross and his hair are hard to bear—and we must give him and his associates credit for their good judgment and scissors.

AMONG a large number of Western piano men now floating about in Eastern summer resorts contiguous to New York, Boston and Baltimore and combining the pleasures of a summer outing with preliminary business matters in anticipation of the fall trade, Mr. J. P. Byrne is one of the latest arrivals. Mr. Byrne belongs to that famous institution, Lyon & Healy, of Chicago; he is one of the strong, sinewy elements in that industrial and commercial body; one of those who has helped to create it and to imbue it with those distinguished traits and characteristics that have made it a model in the mercantile life of the West.

Mr. Byrne is confident and buoyant and convinced that the future is great in its possibilities for honest, capable, straightforward and candid American business men. Mr. Byrne furthermore believes fundamentally that the world appreciates these methods and shows its appreciation practically by giving the heartiest support to those firms and institutions who are deserving of it.

Mr. Byrne will remain East this week. He left a large order in Baltimore for Knabe pianos.



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### CLOTH, FELT AND PUNCHINGS.

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## BOSTON, MASS.

## STENCIL AGITATION.

THE interview with our senior editor published some weeks ago in the New York "Sun" has produced a large amount of literature on the subject of the stencil all over the country. Some of the Chicago daily papers have been considerably aroused and one, the Chicago "Tribune," published the article and interviewed some Chicago piano men on the subject.

As what they say is of interest, we republish most of it. One piano man is reported as having said:

"It is evidently inspired by the 'Sun's' jealousy of Chicago," said he. "This city has made immense strides as a piano manufacturing point. It is now third on the list, New York and Boston being first and second. But it is the inevitable destiny of Chicago to lead as a maker of pianos as it now does as a maker of parlor organs."

"The cheap pianos made to be stenciled are not turned out most largely here, but in New Jersey and other parts of the East. If a dealer buys a certain make of piano, and puts a name upon it of his own choosing, and pushes its sale at a fair price, what is there illegitimate in the operation? It is much the same as if a dry goods importer should have a fabric made in Europe with his name woven in it. If such pianos are sold at an exorbitant price under misrepresentation, then the business becomes a bad one. No reputable dealer does this, here or elsewhere. How could he afford to do so any more than a first-class grocer could afford to sell butterine for butter? There is, of course, an opportunity for unscrupulous dealers. Barring the most expensive grades all pianos have a general resemblance."

"At all events the majority of buyers, who, of course, are not largely experienced in pianos, can't tell the distinctions between instruments. A dealer can say here's a piano, the price of which is, say, \$300. It's just as good as such and such a make, which sells for, say, \$500. It looks the same, and the prospective buyer can't see any difference. I do not say that such things are not done, but I do deny that the fraudulent practice prevails in Chicago. If low cost pianos are on sale at reputable houses they are tagged at cheap prices."

Now let us say that the article was not published on account of any jealousy of the "Sun." The "Sun" is a paper published on such plane of intellectuality that the element of jealousy never enters into the realms of its thought. The "Sun" published an article exposing fraudulent methods related to the sale of jewelry and pianos sold at mock auctions and some slight errors called forth a letter from our senior editor, whereupon he was interviewed, and the result was that the whole subject of the fraud stencil piano was laid bare.

Again, it may be the destiny of Chicago to lead as a maker of pianos, but will the makers there—the bulk of them—ever be able to raise the standard of their pianos to that of the makers of the East, who after struggling 75, 50, 40, 25 and 20 years have gained universal reputations that are so great that Chicago houses must handle the goods to maintain themselves? There is not one piano of Eastern make enjoying any kind of reputation that needs to go a-begging to find a Chicago representative. Our Chicago friends must not forget this. They are making fortunes yearly by the sale of Eastern made pianos, sold in the West on the strength of their great reputation, and these pianos are not limited only to the high grades—they run through all grades.

Again: New Jersey does not turn out any stencil pianos at all. A New Jersey stenciler buys pianos made outside of that State—he buys some in Chicago—and sells them and advertises them as if made by him, but the United States Post Office Department, at the urgent request of THE MUSICAL COURIER, which submitted the evidence of fraud, withdrew from him the money postal facilities and announced him officially as a fraud.

Again: The interviewed piano man virtually said that stenciling is a business that can "become a bad one," and that is all we say.

It seems that the Chicago "Tribune" interviewed another sensible Chicago piano man and he said this:

The "Sun" article ought to emphasize the maxim that the best is the cheapest. The piano business better than all others illustrates the truth of the saying. Cheap pianos are unsatisfactory instruments. Stenciled pianos cost the dealer about \$135 for the cheapest instruments. They are sold for whatever he can induce the buyer to pay, but always at a large profit. The great danger of the stenciling system is that a dealer may buy two or three or four makes of different grades and sell them under one name. Thus two neighbors may buy pianos which they think are the same.

One may get a fair instrument and the other a poor one. In the State of New York there is a penal law against stenciling pianos. I have seen such instruments as the "Sun" describes, roughly varnished, miserable things, which bore a high sounding name. Names have been selected for stenciling purposes which so closely resembled the names of well-known manufacturers that the latter have been obliged for their own protection to compel the dealers to make a change of names. Stenciled pianos are sold here as they are in other cities, but dealers of reputation don't misrepresent them. Some of those who formerly handled them have quit it.

Good! This is a powerful indorsement of THE MUSICAL COURIER's platform, and this shows conclusively that this paper has produced results with its campaign of education. The only people—as a peo-

ple—who have not yet been educated to the fraud in the stencil are the music trade editors, but after the stencil has passed away and no stencil advertising can be secured that gentry will also become converts to THE MUSICAL COURIER gospel. But naturally they will be the last, which is good—from a MUSICAL COURIER point of view.

## \$1,000,000 CORPORATION.

SHERMAN, CLAY & CO., of San Francisco, Cal., have incorporated with \$1,000,000 capital, the following being the incorporators and directors: L. S. Sherman, C. C. Clay, Leonard George, L. F. Geissler and F. W. Stephenson. They are all actively engaged in the business of the corporation.

## TABER ORGAN COMPANY.

## Reorganization.

MR. F. H. CLARK and Mr. N. H. Ingraham, who have formerly been engaged in the mechanical department of the Taber Organ Company, of Worcester, Mass., have purchased the shares of the W. B. Taber estate and those owned by Mr. W. O. Wilder, and are now the Taber Organ Company.

Mr. Clark will become the president, traveling representative and mechanical superintendent of the company, and Mr. Ingraham the clerk and treasurer.

The Taber Organ Company has done a moderate business, but has succeeded in making it a reasonably paying one, and there seems no good reason why it may not be a success in the future as it has been in the past. Messrs. Clark and Ingraham own a majority of the capital stock of the company and both are practical and competent men and have a great opportunity now to push themselves to the front in the line of reed organ manufacturing.

BROTHER THOMS, of the "Art Journal," has always been considered a business man of exceptional attainments, and when we take into consideration the fact that he took a hold of the "Art Journal" when it had 67 paid subscribers, in 1870, and drove its circulation to nearly 500 copies a week we can readily discern his great gifts. Yet it is as a piano salesman that he cuts the most attractive figure. He is selling every year a few Decker & Son pianos, and upon these the commissions he makes pay his running expenses. That accounts for the low prices of advertisements in the "Art Journal."

THE opening of a new piano wareroom on Fifth avenue is always a matter of sufficient importance to call for special attention, and the proposal of one in which three grades of pianos will be sold is of particular significance, since there is at present no such wareroom in this city. Attention has been frequently called to the fact that every city of importance, with the exception of New York and Boston, contains stores in which a customer is offered an assortment of high, medium and cheap grade instruments, the relation of the instruments sold in a given store being arbitrarily established by the proprietor.

It is now stated that Mr. Chas. F. Hammerschmidt, who has been so successful in the dispensing of Schubert pianos in the Lincoln Building branch of Mr. Peter Duffy's enterprise, will, on September 1, take possession of the fine wareroom in the new building at No. 114 Fifth avenue, between Sixteenth and Seventeenth streets. He is not yet ready to announce his line further than that the Strich & Zeidler piano will find a place in it and that his leader will be an instrument made outside of New York. The firm name will be C. F. Hammerschmidt & Co., the capitalists, for the present at least, wishing their names to be withheld.

Particulars are promised by the time of the opening, and as Mr. Hammerschmidt is a man of experience and tact it is fair to predict a lively competition in Piano Row, such as will stir up some dormant houses to new endeavors.

The store of the Schubert Piano Company will remain in its present location, being used more particularly as a wholesale adjunct of the business, as was intimated in these columns some weeks ago.

MR. NAPOLEON J. HAINES, SR., of Patti fame, is still summering in the Catskills. It would seem, to judge from the pictures of the Haines Brothers' factory now circulated, that an institution of its pictorial dimensions would need the presence of its chief head, but when it is considered that most of the workmen are summering in other shops it can be understood why "Papa Haines'" vacation is prolonged.

DURING the encampment of the Knights Templar at Denver last week that city was visited by quite a number of piano and organ men, some of them members of the fraternity, others not. We gather the following names of some of the trade visitors:

N. L. Gebhart.....	A. B. Chase Company
Henry Dreher.....	Cleveland
V. R. Andrus.....	Kansas City
Mr. Lawson.....	Wheelock Combination
Mr. Knoll.....	Buffalo
Mr. Norris.....	Lyon & Healy
Mr. Griswold.....	Lyon & Healy
Frank A. Leland.....	Worcester
Mr. Pickins.....	Everett Company
W. Vischer.....	Wellington, Ohio
Mr. Paulson.....	Century Piano Company

Geo. Campbell must have had a nice time of it.

## New Piano Corporation.

THE Anderson Piano Company, of Rockford, Ill., has been incorporated with a capital stock of \$100,000. Among the incorporators are August Peterson, a Rockford furniture manufacturer, and John Anderson, formerly superintendent of a piano factory in the State of Pennsylvania.

## Copartnership Notice.

Mr. George F. Harding has purchased a half interest with W. P. Howland in the music business, and, in addition to handling pianos and organs, will add to their stock a full line of sheet music, violins, guitars, mandolins, banjos, harmonicas, strings, &c. HOWLAND & HARDING, TRENTON, MO., August 13.

## Having a Nice Time.

MASON BROTHERS, who recently had a music store on Lincoln avenue, in this city, seem to be having a peck of trouble. They were recently sued twice on accounts for advertising, later their goods were attached for a cigar account, and to-day Lewis L. Mason commenced an action before Squire Purinton against John H. Mason, his brother, and R. W. Hacker to recover pay for work and labor which he claims is due him.—York, Neb., "Times."

## A Little Rough.

PHILADELPHIA piano dealers are much interested in the revival in Chicago and perhaps elsewhere, of the 20 year old swindling done with "stenciled" pianos. Perhaps the Chicago sharks are getting ready to victimize visitors to the world's fair. Big fortunes have been made out of "stenciled" pianos. These almost worthless instruments are found in country houses almost all over the land. Years ago the scheme was to make an inferior piano and stencil it with a name which was a close imitation of the name of some well-known and thoroughly trustworthy manufacturer. This system was comparatively short lived, for only the very ignorant buyers could be fooled by the imposition. The next trick of dishonest dealers was to put their own names on such pianos and say that they were of their own make. The names of famous musicians were also used to dupe buyers. Now fully one-half of these low grade pianos are turned out by the Chicago swindlers, who are getting rich.—"Taggart's Times," Philadelphia.

## A New Piano Company.

COLUMBUS, Ohio, August 8 [Special].—The Standard Piano Company, of Cincinnati, was incorporated to-day by Lucien Wulsin, George W. Armstrong, Jr., Thomas J. Tutty, R. U. Jenkinson and Edwin P. Urner. Capital, \$30,000.—Cincinnati "Post."

—Sylvester Homan, one of the foremen of the Everett Piano Company, Boston, has resigned.

—William A. Byrnes is now in the retail department of the Emerson Piano Company, Boston.

—More pianos for riders of the wheel. This time it is offered by the Crescent Cycling Club, of Birmingham, Conn., at their meeting on September 2. The instrument is the trophy for the mile handicap, a gold watch being the prize in the mile open; a safety bicycle is offered in the half mile.

—C. D. Cameron, the Carlisle music dealer, has purchased the Beatty residence, almost opposite his music store on West Main street, and will convert the front part into music rooms with a fine glass front. The purchase price was \$7,500, and he expects to occupy it by April 1.—Carlisle (Pa.) "Volunteer."



## BOSTON TRADE.

BOSTON OFFICE OF THE MUSICAL COURIER,  
187 TREMONT STREET, AUGUST 15, 1892.

**T**HERE has been a decided improvement in the wholesale trade among piano manufacturers since August 1.

Quite a number of dealers from out of town have been in the city placing orders for their fall business.

Factories which have been closed down, or partially so, for repairs have all resumed active operations. The weather is more comfortable, and take it all around there is a much brighter feeling than has been known around Boston for some time.

On Tremont street, among the retailers, they will not look for business for a couple of weeks yet. By that time the members comprising the staff in the different houses will generally have returned from their summer's outing, and much surprise will exist if there is not something to do, for indications point—so it is conceded by the long established dealers on the street—to an early fall trade.

The warerooms are now all in fine shape, and will compare favorably with the warerooms of any city in the country in point of size and handsome appointments.

The building at 200 Tremont street, to be occupied by the New England Piano Company, has been shored up, and the first story front is being taken out.

The job of remodeling this front is an extensive one, but they anticipate that by October 1 it will be ready for occupancy. This, when completed, will add one more to the large and handsome salesrooms in the East.

Mr. W. Barry Poole, the traveling representative for C. C. Briggs & Co., is in charge at their warerooms.

Mr. C. C. Briggs and his family are stopping down at the Atlantic House for the summer, and Mr. C. C. Briggs, Jr., has gone on a three weeks' bicycle trip.

Mr. C. C. Briggs, Jr., is an enthusiastic follower of this sport, and usually with one or two companions takes his summer outing on his wheel.

Mr. Poole reported that two carload shipments were made last week by them for their Western trade.

They were feeling in very excellent spirits, that crowd that left from Vose & Sons' warerooms on Saturday morning, made up of Messrs. Jesse French and Field, of the Jesse French Company; Mr. Reed, of J. W. Jenkins' Sons, Kansas City; George Dowling, of Vose & Sons, and lastly, and as an indispensable adjunct to a party assembled for an occasion of this nature, where peace and plenty should reign, Mr. Furbush.

And where were they going?

By steamer to Halifax, Pictou, Charlottetown, Summerside, Prince Edward Island, Cape Garpe, Quebec, Montreal, a 1,050 mile ride on the St. Lawrence River and back to Boston.

As the journey was an exceedingly perilous one their families were not included in the party.

The exodus of piano men to the country continues.

Mr. P. H. Powers, of the Emerson Piano Company, went away last week for a few days' fishing. As is well known, Mr. Powers is an adept with the rod and reel, and also in deep sea fishing. He expects to return on Wednesday.

Mr. E. N. Kimball and Mr. E. N. Kimball, Jr., of the Hallett & Davis Company, are up at Rutland, Mass., enjoying the fishing, &c., incidental to that locality.

Mr. J. B. Woodford, also of Hallett & Davis Company, is sojourning at his cottage "The Sands" at North Scituate. He expects to start for a three weeks' trip West very soon now.

Mr. George Cook, president of the same concern, is passing his time for the present at Charlestown, R. I., in company with ex-Governor Bullock, of Georgia.

Mr. J. B. Cook has just returned from his vacation, which was passed with his family at the Atlantic House, Nantasket.

His first day's fishing from that point yielded a 50-pound cod, which to record is not much of a trade item, but a pretty fair fish story.

Mr. M. Steinert, traveling at the present time in Europe, has been invited to lecture before the German Music-Friends' Society, a society founded by Liszt, and probably the strongest of any single organization of musicians in Germany, if not the world.

The subject will be music, and the lecture will be delivered some time in September.

Lieut. E. G. Cye Byron Dumas, the much wanted foreigner who has been posing in Boston society for some time, and who has victimized so many of the merchants here out of goods and money, just missed including a piano concern in the list of creditors.

He had purchased a home and was furnishing it in a sumptuous manner, intending to include a grand piano. Some delay in making a choice from two or three he was looking at gave time for an exposé of his perfidy, and he skipped the town.

He probably would have secured the piano, the same as he has thousands of dollars worth of other merchandise, for he was a slick one.

The Boston office of THE MUSICAL COURIER was visited on several occasions by the lieutenant, who took quite an interest in musical matters.

Mr. Reed, of J. W. Jenkins' Sons, Kansas City, who has charge of the sheet music department of that concern, has been for nearly a month the guest of Mr. H. B. Stevens, treasurer and manager of the H. B. Stevens Company, publishers of music, in this city.

Mr. Stevens and Mr. Reed were formerly partners in St. Louis in the publishing business.

Other callers in the city during the past few days have been:

Louis R. Dressler, of C. H. Diston & Co., New York, who left an order with C. C. Briggs & Co.

Thos. Usher.....Brantford, Ont.  
J. O. Twichell.....Chicago  
J. William Shaw.....Montreal  
J. A. Kieselhorst.....St. Louis  
Mr. Lechner.....Pittsburgh  
Mr. Subers.....New York

## Goddard &amp; Manning.

**T**HE firm of Goddard & Manning, piano case makers, located their plant at Athol, Mass., some four years ago.

The place—Athol, situated on the Fitchburg Railroad some three hours out of Boston—was selected on account of the ample water power facilities found there, and because it was a strong manufacturing centre and a growing town.

Mr. Goddard has been a resident in this section all of his life, and was before his association with Mr. Manning a lumber merchant, operating sawmills and the owner of extensive timber lands.

His knowledge and experience in the selection of the material entering into the manufacture of piano cases has been a strong factor in the success which has accompanied the efforts of this firm and has established for them a reputation for sending out work that is thoroughly seasoned and stands free from checking.

It may be mentioned here in connection with Mr. Goddard and his department that the lumber yard—his special pride—covers fully an acre of ground and is literally filled and kept so with piles of the various timber used, and it was said by Mr. Goddard that all material was allowed a year for air drying, at the least, before it was placed in the dry kilns, and that no lumber went into their cases that they did not know positively was thoroughly seasoned.

Chestnut and pine they obtained in abundance about Athol, and had it brought directly from the mills to their yard on wagons, saving the item of freight.

Mr. Manning, the practical mechanic of the concern, has been for 29 years connected with the different departments of piano building, a considerable portion of that time having been passed in the shops of the large New York manufacturers.

He gives his personal attention to the construction of the cases, and when not employed in draughting patterns for cases of new design or special work is about among the workmen in the factory, and not a point in the workmanship escapes his inspection.

Mr. Manning says that Mr. Goddard furnishes the right kind of material, and Mr. Goddard says that Mr. Manning builds the right kind of cases.

No concern could be more thoroughly equipped in the qualification of the men composing it for successfully conducting this special business than Goddard & Manning, and this is proved in that they have been more than ordinarily prosperous.

Their plant consists of a building 225 feet long by 40 feet wide, three stories high, situated on high ground, well lighted, and furnished with all necessary machinery of modern design important to their business.

During the summer months the mountain stream which furnishes the power to drive the machinery runs low, but an engine stands ready for immediate operation, so no time is ever lost.

They have recently leased a mill building 72x42 feet, three stories, and will shortly transfer the manufacture of all backs to this factory, thus giving them additional capacity at their main factory.

This will be welcome news to their patrons, who, if they have grumbled at all, have done so because their orders were not as promptly filled as they could wish.

## An Interesting Campaign Document.

**A**T a meeting of the local Democracy called Tuesday evening the following preamble and resolutions were unanimously adopted, and the number of names pledged to vote against C. G. Conn for the reasons therein set forth was found to be 324:

Whereas, C. G. Conn has in the past at divers times affiliated with the Democratic party whenever a candidate for office himself; and

Whereas, He seldom, if ever, manifests any interest in the Democratic party when not himself a candidate; and

Whereas, In our recent municipal election he chose the position of a traitor to his party, instead of being loyal, and then publicly left the Democratic party and made his newspaper, Elkhart "Truth," an inde-

pendent paper, it yet being an independent paper so far as the Democrats know; therefore, be it

Resolved, By the loyal, earnest, faithful Democrats of the city of Elkhart, that we present to the Congressional convention at Michigan City our earnest protest against his nomination, firmly believing that if nominated he will certainly be defeated, and that our county, State and national ticket will suffer on account of having a candidate on the ticket who has been openly disloyal to his party, and as firmly believing that disloyalty, if countenanced, will surely become contagious and certainly disintegrate the party. We believe that to the faithful, loyal Democrats belongs the reward of party triumph, and we believe that some such Democrat should be selected to carry our banner triumphantly in this Thirteenth Congressional District this fall, instead of having it trail in the dust, as it surely will under the leadership of an untrue, doubly disloyal and unfaithful Democrat like C. G. Conn.

Resolved, That a committee be appointed to present this protest to the convention at Michigan City, and said committee be and is hereby instructed to use all honorable means of defeating a man who has been dishonorable in politics.

A decided sensation was created at Michigan City when the foregoing were presented to the Democratic convention by Mr. Jonas Hoover, who had the courage of his convictions and bearded the lion in his den.—Elkhart, Ind., "Daily Review."

[This is the Conn who makes the low grade brass band instruments.]

## Utilizing Electricity in Organ Blowing.

**I**T is generally conceded by organ builders that electricity furnishes the ideal motive power for blowing these instruments, and there is no doubt now but that wherever it is possible to obtain a suitable connection with a central station the electric motor will be used in preference to any other motor.

Among the firms that have paid special attention to devising a mechanism through which the electric motor might be applied to organ blowing in an efficient manner is Lyon & Healy, Chicago. This concern has been working at the problem for some time, and the result of its experiments is now on exhibition at its Chicago salesrooms. This equipment was devised by Jarvis Peloubet, superintendent of the Lyon & Healy factory, and was put in operation at the store about five weeks ago. As at present arranged the blowing plant is connected so that any one or two or three of 11 organs can be played from a common supply pipe. The blowing outfit is at the farther end of the room at the end of the line of organs with which it is connected. The organs range in size from seven registers, single manual, to 12 registers double manual and pedal.

The power is furnished by a half horse power C. & C. 110 volt motor connected with the Edison house service. The motor, designed to run at a maximum speed of 2,100, is belted to a countershaft which operates, as indicated, a set of three "feeders." These feeders, it should be mentioned, may be placed either behind or at the end of the organ, or may be out of sight in another room. They are designed to do the maximum of work with the minimum of power and are noiseless in action. The mechanism of the feeders is such that there are no dead centres and no lost motion, and the valves of the feeder itself are made with "outfold," giving all the advantages of the lateral wind pressure.

There is employed in the outfit, in addition to the motor, the usual starting resistance box and controlling box, the former being behind the feeders.

The action of the equipment is simple. A slow movement of the starting switch turns the current into the motor, thus operating the feeders and drawing the air out of all the bellows in the line of organs. The reservoir bellows then comes into action. As the pumping continues the weighted bottom of the reservoir, lifted by air pressure from without, pulls upon the chain which connects with the contact lever on the controlling resistance box. This movement lowers the motor's speed and the feeders pump slower. The result of this arrangement is a very slight to and fro movement of the reservoir's bottom, which maintains the constant suction so necessary to purity of tone. The chains and pulleys on the blower frame at the end next to the organ constitute a simple connection between the reservoir bottom and a relief valve. When the reservoir bottom is sucked up beyond a certain point it pulls a chain which lifts the relief valve. Lyon & Healy fully appreciate the fact that the electric motor is destined almost entirely to supersede other power engines and have fitted up their large factory with an electrical supply system through which they are enabled to run motors in various points of the works. The motors in the factory are now doing excellent service in tuning and other testing work.—"Western Electrician."

—M. C. Fortune has opened a new music store at Rich Hill, Mo.

—Fred Sloop, the Findlay (Ohio) music dealer, has removed to new and larger quarters.

—S. Q. Mingle, the Williamsport piano dealer, has been at the Coleman House, Rasbury Park, praying.

—A reunion of the employees of the White-Smith Music Company, of Boston, takes place to-day at East Ridge, N. H.

—Patents granted August 2, 1892:

Music chart.....H. S. Sutton.....No. 479,902  
Piano action.....W. I. Hawes.....480,014



## A Few Points About the Steck Pianos.

When we say Steck we mean Steck. Our experience with these durable and really elegant pianos extends back for nearly a quarter of a century, during which period we have sold them all over the Western and Southern part of the country and have everywhere given the most unbounded satisfaction in the most changeable and trying climates, keeping in tune and good order without trouble. In addition to our own experience we have the opinions of many expert tuners who exclaim (when they touch a Steck piano), "It is remarkable how these pianos will stand." In singing quality of tone, in producing the various shades of piano, mezzo forte and forte the Steck is certainly superior to any now made.

The evenness of the scale and the wonderfully light repeating touch (Mr. G. Steck's own invention) is another point which true musicians admire, and for which they give unqualified praise unsolicited.

The quality of tone is clear and ringing, none of the muffled, uncertain sounds heard in some other pianos. Their baby grands are marvels of fine workmanship and exquisite tone. Their uprights are beauties in every respect.

Professional as well as amateur musicians of taste and judgment concede all we claim for them. Having been identified during our long business career with nearly all of the so-called first-class pianos our experience convinces us that the Steck must head the list in all the essential and desirable qualities that go to make up a really first-class piano, and one that all parties can safely buy, knowing that full value will be given for their money.

A Steck piano is like a Cremona violin, "It improves with age."

BALMER & WEBER, of St. Louis, are the firm that make the above announcement, and Mr. Charles Balmer, the surviving member, who for half a century has been actively engaged in the music trade, is today not only a cultured musician, but one of the best judges of pianos and of tone in this country.

From a source so distinguished and at the same time conscientious and experienced, an opinion such as the above is of greater value than any interested testimonial represents. Messrs. Geo. Steck & Co. can justly be proud of such a tribute to their piano.

## Not Made by Steinway.

APPLETON, Wis., August 12, 1892.

Editors Musical Courier:

There is a piano sold from Milwaukee in this vicinity with the following on the fall board and on the plate: "Manufactured for Wm. Rohlfing & Sons." It is claimed, I understand, that this piano is manufactured by the Steinway people and is just as good as the Steinway. What do you know about this piano? Please answer through the columns of THE MUSICAL COURIER, if agreeable to you.

Yours truly,

H. W. MEYER.

WHO ever claimed that the piano marked "manufactured for Wm. Rohlfing & Sons" was made by Steinway? Who ever made himself amenable to a criminal prosecution by making such an assertion as the basis of a business transaction? It is merely gratuitous to state that none of the leading or renowned firms make pianos except such only as bear their names or trade marks or both.

Steinway & Son manufacture Steinway and only Steinway pianos, and the Rohlfings never claimed that the pianos with their names upon them were made by Steinway & Sons.

## Gildemeester & Kroeger.

THE official catalogue just issued by the above firm is worthy of notice as a particularly attractive specimen of the Ketterlinus style, a style which has become a standard in music trade publications of a catalogue nature. The cover strikes a happy medium between the over ornate and the painfully plain, and the general typography and presswork call for commendation. The very little that the firm has to say about itself is so pertinent and well worded as to warrant repetition here:

It is the purpose of Messrs. Gildemeester & Kroeger to produce pianos of the highest degree of musical and mechanical excellence, every effort being adopted to assure the nearest approach to perfection.

Mr. Gildemeester's long experience as managing partner with Messrs. Chickering & Sons, and that of Mr. Kroeger, who for 30 years was superintendent of the factories of Messrs. Steinway & Sons, gives them not only the complete knowledge requisite for the production of superior instruments, but also a thorough familiarity with the exacting demands of critical musicians whose opinions are of genuine worth.

The value of such diverse experiences being united is inestimable, and sufficiently justifies the claim of the makers to stand in the front rank of America's foremost piano manufacturers.

## The Gildemeester & Kroeger Piano.

The theory of acoustics has been reduced to an exact science in the tone producing qualities of our pianos, and a pure, rich and vocal quality has resulted. The character of tone more nearly simulates the quality of the human voice than in any pianos yet produced.

The mechanical features are examples of the highest order of scientific

construction, mathematically exact in measurement, and each particular part accurately and relatively adjusted to its use.

Absolute fixity of framework is necessary to insure a piano retaining its best qualities, and the various parts in these pianos are immovably united, thus insuring durability and permanence.

The scales of our pianos are beautiful specimens of this essential feature of a reliable piano, being drawn with the utmost nicety, enabling us to produce an absolutely true and uniform tone throughout the register.

The above are the main points in the construction of a good piano, and scrupulous care has been exercised in every respect.

The materials employed in our pianos are selected with the greatest possible care, none but the choicest being accepted. No imperfect work is tolerated for a moment and none but artisans of approved skill are engaged in our several departments. The superintendence of our factory is incessant and every detail of construction is watchfully cared for.

## Rare Chance.

LIVE, intelligent, middle aged business man with long experience in the piano and kindred trades of America (12 years) and Europe (nine years) seeks permanent connection with a good house in any part of the Union in any appropriate capacity. Educated, fine linguist, good writer and talker, hard worker, of strictly business habits, easily posted, equally familiar with office, road and factory duties. Can reach foreign markets. Can take an interest. Will start low if good prospects ahead. Best reference. For particulars apply to THE MUSICAL COURIER, New York.

## Wegman, of Auburn.

THIS summer has been well spent by Wegman & Co., the Auburn piano manufacturers, in various directions, all with the end in view of accommodating the approaching trade, which promises to be large. New boilers and a new engine have been put into the big factory, and about \$6,000 have been applied to these items alone.

In addition there has been considerable work done in the technical department of the factory, the chief result being a parlor grand scale, the plate patterns of which are now in the city preparatory to casting. The grand Wegman will, of course, have the Wegman patent tuning device, just as all the uprights have it, and if it turns out as the uprights have, why it means a remunerative trade in grands. All through the summer the factory has continued busy.

## THIS THEY SAY OF THEMSELVES.

### And There's a Lot of Truth in It.

IN 1850 the Hazelton Brothers commenced business on their own account, after having served a seven years' apprenticeship to the trade, and by their skill, industry and integrity attained and filled for years positions of great trust and responsibility in the leading establishments of that time. During the many years thus employed they used their time and advantages to investigate the principles which govern the business in all its departments, especially those which related to the production of sound and tones.

They thus made themselves masters not only of all the mechanical details of the business, but also of all those higher branches of acoustic science and their application to the manufacture of the piano. Thus prepared, it was easy to see and to predict, as many of their friends did at the beginning, that they would soon attain a position in the front rank of piano manufacturers.

The Hazelton Brothers determined from the very beginning to make none but strictly first-class pianos, and having worked for years in all the departments of piano making, from the first processes of case making through all the finer and more intricate departments up to the last finish and fine tuning, it was comparatively easy for them to select the most skillful workmen and those best adapted to act as foremen and overseers. Their long familiarity with all the materials used in the various departments of piano making during the many years they worked at them enabled them to select with unflinching accuracy the fittest and best materials for each and every branch of the works.

Thus the selection of none but the most skillful workmen and the best material, regardless of cost, was the natural result of the long experience and previous training of the Hazelton Brothers, and to these rules they have rigidly adhered through the whole course of their business.

They also determined from the beginning that in every case they would exert themselves to the utmost to give entire satisfaction to each and every customer, and to depend upon this to bring their name into favor with the public and gain an indorsement and recommendation from each customer and family who used their pianos, instead of adopting the patent medicine style of advertising, with its paid for puffs and spurious indorsements, upon which the sale of so many worthless pianos entirely depends.

The adoption of the foregoing rules and their strict adherence to them throughout their business prevent the Hazelton Brothers from producing pianos as low priced as those articles purporting to be pianos which are gotten up without any sort of care and thrown hastily together, and which may be justly termed the product of ignorance and dishonesty. The experience of most people will teach them that low priced clothing, furniture, carriages, &c., are dearer in the end than those articles which cost more in the beginning. It should be obvious to everyone that the piano can be no exception to this rule.

The result of the line of policy adopted by the Hazelton Brothers, viz., resting their reputation and success in business solely upon the intrinsic merits of their pianos, has been successful beyond their most sanguine expectations, for their pianos are now known and admired in musical circles all over this vast country—from Canada to Texas, and from Maine to California; also, in some of the most fashionable and brilliant salons of Paris the sweet and powerful tone of the Hazelton piano has surprised and delighted the most critical listeners.

Notwithstanding their great success and achievements in the past, the Hazelton Brothers are determined not only to maintain their present high position as piano manufacturers, but to try and, if possible, to surpass all former efforts.

Anyone who looks at their extensive and handsomely built factory, stocked with a vast amount of the finest and most costly materials, and which by its peculiar construction is undoubtedly much better adapted than any other factory in the world to all those finest processes which relate to and affect the touch and tone, and also at their large and elegant

warerooms, an extensive assortment of magnificent pianos of all styles to be found there, must certainly admit that they are well prepared to maintain the high position awarded them as early as 1863 at the world's fair in New York, and renewed at the international exposition in Philadelphia in 1876.—Hazelton Brothers' Catalogue.

## Keller Brothers & Blight.

DEALERS who are coming East and North to make arrangements for the purchase of goods for the fall trade should take a run up to Bridgeport, Conn., on the direct line between here and Boston, about one and a half hour's ride from this city, and examine the pianos made in the new factory of Keller Brothers & Blight. Some of their styles are novel and unique, and will strike dealers at once as good sellers.

## Piano Export! South America!!

ENERGETIC, trustworthy business man, well acquainted with the Central and South American piano markets, their requirements and taste, speaking and writing their languages (Spanish, French, Italian, English, German), of long years resident in the United States, wishes to represent an enterprising piano firm as general export agent (knowing also the European and other markets), first at Columbian Fair, later on as traveler, &c. Moderate views, fine reference. For particulars apply to MUSICAL COURIER Company, New York.

## The Savannah Piano Company to Continue.

THE management of the Savannah Piano Company is so pleased with the sales and the public seem to be so well pleased with the pianos and organs that they are offering at such moderate prices that the company have concluded to continue the sale, and will on October 1 remove to other quarters, where they will dispose of the remainder of the excellent stock of goods at the marvelously low prices at which they are now offered.

[This is from the Savannah "News;" it reads well and sounds attractive, but—.]

## Art Journalings.

BY BROTHER THOMS.

THE World's Fair Notes which I publish again are sent to all the papers in the country, and to prove that the "American Art Journal" is a paper I print them; if I did not print them most people would be justified in assuming that it is not a paper—the way it looks to me. But these World's Fair Notes have given me an idea—yes, me—and I propose to hold forth with it. It is "Advice to Exhibitors of Pianos and Organs at the Chicago Columbian World's Fair Exposition."

Advice No. 1.—Don't ship any of your instruments to Chicago via Cape of Good Hope or Cape Horn, for the strings might get rusty. Send them inland fast freight via one of the trunk lines that run from Boston, New York, Philadelphia or Baltimore, westward toward Chicago. If your pianos or organs are made on the other side of Chicago also avoid the ocean route, but send them on lines running east, because that is the way to get to Chicago quickest—from that other end.

Advice No. 2.—Don't forget to put your name on each instrument so that the millions of visitors will know exactly who the maker is of each individual instrument. This is very important, and no piano or organ manufacturer should forget this well meant injunction. Again let me say, don't forget to put your name on each piano and organ you send to the World's Fair.

Advice No. 3.—Have a man who knows how to play engaged, and have him regularly employed at your stand to play your pianos or organs. I know a lady pianist who is the finest in the land in my judgment, but if you want to engage her for exposition séances you must see me first. But have somebody who can get right to work on the keyboard and play thrills, harpeggios and diminuos and fortes and slurs and runs and forward and back passages and rondos and anything like that just to show off your instruments. That's awfully important. You can get some for \$5 a week and board if you make the contract now and pay board only up to the time when the exposition opens, and then the \$5 begins. You can meet this class of players in my office; I know them very well; they read the "American Art Journal" only.

Advice No. 4.—Keep away from the musical jury and if you see their names anywhere in print jump over with your eyes and do not read them. You want absolutely nothing to do with that jury. Your instruments are judged according to merit and only that. You know you are entitled to the First and Highest Prize and one way for you to get it is to keep clear off far away from that musical jury. If your wife wants to read to you out of a paper the names of that jury you just stop her. If you are dead sure in your own mind that you don't know nothing about that jury you are very apt to find out how quickly the First Prizes are awarded to those who deserve them. There is always more than one First Prize at such an Exposition but I shall explain how that is later after my office boy comes back with my lunch. I always send him home for my lunch, but don't forget that about the jury.

Advice No. 5.—You must always apply for space at an exposition if you want to exhibit, before it closes. Don't wait till it is half over, but apply in time. There is no attention paid at all to those applicants who wait till the exposition is closed before applying for space.

My additional advices will appear in my next Art Journalings. They are the result of my experience at the Philadelphia Centennial, which I never visited personally for fear that it might have looked as if I wanted a prize. I may for the same reason not visit the Chicago Exposition, but it will take place whether I go there or not. So go right ahead; don't be uneasy but prepare.



## Obituary.

## Rudolf Ibach.

Rudolf Ibach, one of the most renowned and foremost manufacturers of Germany, died at Herrenalp on the evening of July 31, aged 49 years. He had for some time been suffering from a serious illness. The funeral took place on Thursday, August 4, from his residence in Barmen. Mr. Ibach left a widow and children, one of his sons having been here for some years engaged in studying the system of piano manufacturing in America.

The name of Ibach has been photographed for over a century on the musical minds of Europe in connection with artistic piano manufacturing, the deceased having been honored by appointment as royal court piano manufacturer. The factories at Barmen constituted an extensive plant, employing an army of workmen and constituting in its entirety one of those scientific industrial establishments of which Germany prides itself. Direct branch houses in Cologne and London and agencies in many portions of the globe aided in carrying the name of Ibach to all sections where the better class of music is cultivated.

Mr. Ibach was at the very zenith of his fame and in the best years of life at the time of his demise, and in the absence of any details THE MUSICAL COURIER adds its regrets and consolation to the many that go out to the family of the deceased.

## John H. Most.

John H. Most died at the Old People's Home at 5:30 P. M. yesterday at the age of 81. He had been at the home for three years, and had been ill for quite a long while. The immediate cause of death was apoplexy.

Mr. Most is well remembered here as a piano maker, and especially as a dealer in articles made from the Charter Oak, a large part of whose wood he purchased at the time of the fall of the tree. He built a most handsome chair from it for the State, but his price was thought too high and the chair was refused. Col. Samuel Colt purchased it, and it is now in Mrs. Colt's possession. He also built a piano, whose case was entirely made of the famous oak. This piano is now in the possession of the Misses Stuart in the Etna Building, and will be exhibited at the world's fair. Mr. Most made an exhibition of articles made from the Charter Oak at the New Orleans Exposition and the Centennial. He turned out many of the wooden nutmegs made from this tree.

Mr. Most's warerooms were for a great many years in the building on the corner of Main and Sheldon streets. He learned his trade in Baltimore, but had spent all his active life in this city.

He was married, but his wife, with one or two children, is dead. He leaves two nephews in New London and a sister, it is thought, in Baltimore. His wife was buried in New London, and, in accordance with his expressed desire, it is probable that his body will be interred there.—Hartford "Courant," August 11.

## Antonio de Anguera.

See Chicago letter, in which the death of Antonio de Anguera is referred to.

## A. W. Powers.

Burlington, Vt., August 10.—A. W. Powers, aged 74, died here Sunday. Mr. Powers was one of the best and most widely known piano dealers in this part of the State, having come to Burlington about 35 years ago. For a time he was in company with Mr. Story in the firm of Powers & Story, piano dealers, but after the firm dissolved he went into the occupation of tuning and selling pianos, which he has followed since.

## I. H. K. Downes.

Isaac H. K. Downes, a well-known musician and instructor, died at his home, 60 Sullivan street, on Friday of last week, after a long and painful illness, of cancer. Mr. Downes was a native of Andover, but for nearly 40 years had been a resident of this city.

For years he was employed as a tuner in the Ladd piano factory, and for all of 25 years he was organist at the South Boston House of Correction. He was a thorough musician, and his services in the Masonic, Odd Fellows and other bodies with which he was affiliated were in great demand. He was a man of practical charity and his disbursements among the needy poor were unceasing. He leaves a wife, one daughter and one granddaughter.—Charlestown "Enterprise."

The above announcement carries sadness and regret to his many friends in Hancock County, where Mr. Downes was long and favorably known, and where his skilled services as tuner and repairer of organs and pianos were highly valued. For more than 25 years he made annual, and often semi-annual, visits, by request, to Eastern Maine.

His musical abilities as composer, instructor and performer were elevated and original. He was thoroughly original outside of his profession, was ahead of his age in practical theories pertaining to the best methods of right living.

Strictly temperate, an outspoken reformer, a close

student of nature, a humanitarian in the largest sense—never ostentatiously but quietly relieving suffering whenever it was his opportunity, his liberal hand and generous heart forbade accumulated property. His self sacrifice for others' enjoyment was a noted trait of character, happiest when distributing his income and never forgetting dumb animals, of whom he was a constant friend.

The tender and sincere sympathy of a large circle of appreciative friends in this county is extended to his widow and other relatives.—A. M. F., Ellsworth, Me., "American," August 13.

## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
226 WABASH AVENUE,  
CHICAGO, AUGUST 13, 1892.

THE writer has viewed the progress of the buildings of the world's fair from their very beginning, and has refrained from a visit to the grounds proper until such time as circumstances were favorable. This opportunity occurred on Wednesday of the present week, when, by the courtesy of Mr. I. N. Camp, of the world's fair directory, and in company with Mr. Wm. E. Wheelock, of New York; Mr. Warren Collins, of Fort Worth, Tex.; Mr. Harger, of the "Indicator," and Mr. Abbott, of the "Presto," as complete a knowledge on the subject was obtained as could be in the space of one short afternoon.

Mr. Camp is a genial host and did the honors of the occasion in a very gratifying manner. This will be more fully understood by saying that without his official intervention we should not have been able to enter the buildings, and would have lost entirely some of the most interesting features of the visit.

There are already several ways of reaching the grounds—by a pleasant sail on the lake, by cable cars or by steam cars.

The grounds connected consist of over 1,000 acres, and the buildings themselves cover about 200 acres. Jackson Park, which is the largest park in the city, is an ideal site naturally, but the artificial waterways, or lagoons, as they are called, have so changed and beautified it that one previously familiar with every feature would not, except in some small portions, recognize the place. This part of the work, as a matter of course, will be permanent, and there is some talk of making the Art Palace a permanency as well.

Naturally, one is impressed with the immense amount of work which have already been accomplished, but just as naturally you are sensible of the vast amount which still remains to be done, and a feeling of regret takes possession of you that almost all this money and labor should be expended for so short a time in which it will be utilized.

We were permitted to see the "floats," pictures of which have already appeared in several of our dailies; more is the pity, because divested of the gilt and colors with which these "floats" will be decorated a very poor idea can be gained of the spectacular effect which they will have when seen in their full glory on October 21 next. In their unfinished state they are not at all impressive, rather otherwise, but one or two of them, which seemed to be vessels of the time of Columbus, gave promise of realizing what you were called upon to imagine.

Every newspaper in the land has had descriptions of each one of the buildings, and so many maps, illustrations, &c., have been published that to repeat it here would be superfluous; but I may be permitted to say that in no way can such a complete realization be had that there is to be a genuine world's fair, that the grounds are ample and suitable, that the buildings are commensurate with the scheme, that somewhere there is a vast amount of brain work behind this whole thing as well as money, as by viewing on foot the whole affair under the auspices of a privileged official.

We have had Mr. P. J. Gildemeester and Mr. Carl Hoffman here this week. I presume everyone knows where they are from. Mr. Geo. C. Crane, of Ridgely & Co., New York, has also been making calls on the trade here.

Messrs. Reed & Sons have introduced in all their pianos their lateral pedals, which not only add to the appearance of the instrument but contribute very much to an easier position while sitting thereat, and have recently still further improved them by a slight incline downward, which brings them still closer to the floor. The design of these new pedals is handsome and adds to the artistic effect.

They have also adopted in some of their pianos an anti-friction wheel aggrafe, using it as a pressure bar, which certainly adds to ease in tuning the instrument and prevents the tuning pin from jumping or springing.

The N. A. P. T. of Illinois would be glad to receive medals or illustrations of anything which pertains to pianos. The members of this tuners' association, some of them at least, seem to be determined to make a complete success of the efforts to form one here, and their idea of having a local habitation, with everything in the way of books on theory or any article which can in any way aid

the members to become more familiar with the instrument they are interested in, is an excellent plan. I would respectfully suggest to anyone having any article or book pertaining to the piano that it would be a very graceful thing to present them to the Chicago society of piano tuners. I am simply saying so on my own responsibility; the society are willing to pay for what they get. This office will undertake to deliver to the proper officers anything which may be sent here for the National Association of Piano Tuners of Illinois.

At the meeting of the National Association of Piano Tuners of Illinois at Eaty & Camp's, No. 233 State street, next Monday night the association will present a medal to Howard Soule, a member of the organization. This will be intended as a recognition on the part of his brother piano tuners of Mr. Soule's heroism in saving the life of Willie Pomeroy, who fell off the Rush street bridge in the river, April 22. Mr. Soule jumped into the water and after a hard struggle succeeded in bringing the boy out alive.

The medal cost \$50. On one side is a representation of the rescue in the river and on the other the name of the recipient, a statement of why the medal is given and by whom.

The meeting of the association May 2 appointed B. F. Carr, H. J. Strong and L. W. Foster a committee to procure the Soule medal.

Dr. F. Ziegfeld, president of the Chicago Musical College, who for the last four months has been in Europe engaging foreign attractions for the International Temple of Music to be held in Chicago during the world's fair, has arrived in New York and will be in Chicago to-morrow. It is said that Dr. Ziegfeld has been successful in securing several foreign military bands and orchestras to participate in the concerts at the "temple."—News.

Several newspapers have made the mistake of connecting Dr. Ziegfeld with the world's fair music bureau, which is an error.

The International Temple of Music is a private corporation, and the concerts will be held in the armory at the corner of Michigan avenue and Sixteenth street.

The Manufacturers Piano Company, of Chicago, have forwarded their new circular, handsomely printed and giving a wide selection of pianos made by various American manufacturers. The catalogue is stated to be "the first ever published in the American piano trade in which an invariable price is established on each musical instrument, and from which no deviation is made under any circumstances whatever."

The above is a clipping from the "London and Provincial Music Trades Review," and to the facts as stated there can be added the fact that this catalogue is the handsomest and most artistic ever issued, and one more fact which should be of great interest to dealers everywhere, and that is the Manufacturers Piano Company are carrying out their one price system to the very letter and are increasing their trade by means of it. It certainly is the proper and the only proper way to conduct the business.

Mr. Antonio de Anguera, familiarly known as Tony Anguera, died this morning. Although it has been known for some time that he could not possibly survive long, his death is, nevertheless, a very great shock to his many warm friends here. He was not an old man, but he was one of our oldest and best liked salesmen, and of a singularly lovable nature, with hosts of friends not only here but throughout the whole country.

The Colby Piano Company, of Erie, Pa., are building a new factory directly adjoining their present one. The new building will be 45x150, three stories high, the upper story to be 16 feet between floor and ceiling, which will be used for a varnish department. Both factories will be run by the same power, natural gas, of which they have an abundant supply, even to the extent of still another factory, if their business should require.

Mr. J. B. Thierry, one of the youngest salesmen in the city, is now regularly on the floor of the Kimball warerooms and is making a record which many an older man might envy. Mr. Ed. Smith and Mr. Thierry between them have a record of 19 pianos yesterday and to-day, which is quite remarkable for August, and to-day a half holiday.

Mr. Wm. E. Wheelock, Mr. Albert Weber and Mr. Charles B. Lawson were in town this week for the purpose of attending a directors' meeting of the Manufacturers Piano Company. The company have made a great success of their last year's business under the careful supervision of Mr. Charles C. Curtiss and Mr. A. M. Wright, aided by Mr. Louis Dederick, and the meeting resulted in declaring a very handsome dividend and in mutual congratulations.

Mr. George F. Thiers, of Des Moines, Ia., who was in town this week, had a very unpleasant experience on his journey, being caught in a train wreck, but fortunately escaped any injury.

Mr. Charles C. Curtiss, of the Manufacturers Piano Company, has gone East to meet his family, who have been summering on the Maine Coast. Mr. Curtiss will remain there some little time.

WANTED—American organs, lowest quotations for 7 or 11 stops, by G. R. Richardson & Co., musical instrument importers, Auckland, New Zealand.

WANTED—To form a stock company for the increase of the present business and output of a New York piano factory having a good record and several thoroughly tested upright scales. Address, B. O. D., care of this paper.



## The Knabe Picnic.

**M**IRTH and music resounded through the shady groves of the Baltimore Schuetzen Park yesterday afternoon and evening, for it was the occasion of the fifty fifth annual festival and picnic of the employés of William Knabe & Co., and many thousand men, women and children, all arrayed in bright holiday attire and laden with lunch baskets, enlivened the green lawns of the park. The picnickers began to arrive about 2 o'clock, chiefly women and children, for the men didn't come until about an hour later, when the day's program actually commenced.

These annual picnics of Knabe's have become interwoven with the name of Baltimore, and they are looked forward to every year by the employés of the firm with rosy expectations.

The park, of itself an attractive spot, was rendered doubly so by countless yards of bunting, lanterns and pretty decorated booths, where the little people regaled themselves on candies and fruits and the older persons on an abundance of good beer and other wholesome German items. The dancing pavilions, merry-go-rounds, swings, bowling alleys and other places of amusement were crowded the entire day, while the hard-headed negro who allows his cranium to be used as a target and the man who sells canes and whips did a rushing business. In fact, those in charge left nothing undone which might aid in giving everyone as much fun as was possible, and right merrily did each and every picnicker avail him or herself of every opportunity.

At 3 o'clock Mayor Latrobe arrived and at once a procession was formed from the banquet hall to the band stand, where the speechmaking was to be done. First came the band playing a lively march, then Mr. Ernest Knabe and Miss Emma Rieinan, Mayor Latrobe and Wm. H. Love, Rev. A. F. Sterger, Mr. Charles Keidel and Mr. Charles Keidel, Jr. These gentlemen, together with a number of the reception and other committees, mounted the band stand.

The first address was made by Mr. Fred. Scherer, president of the picnic association of the employés of William Knabe & Co., and it was in German. Then Mr. Ernest Knabe, the senior partner of the existing firm, made a short address of welcome, also in German.

Following him, the mayor spoke briefly, congratulating the firm and the employés on their wonderful prosperity and mutual confidence, and also extolling the merits of the Knabe piano. After the mayor there was another German address by Rev. A. F. Sterger, of the Trinity German

Lutheran Church, which seemed to please everyone immensely, for they all laughed continually.

After the speechmaking the children had their turn, and an hour or more was spent in various games. Of these, climbing the pole and walking a smooth, rolling log were the most amusing. At the top of a sleekly sandpapered pole some 20 feet high a circular disk was placed, from which was suspended all manner of toys. The lucky climber was allowed to pluck and possess one of these coveted treasures, and many a quaint grimace and contortion caused the spectators to split their sides with laughter. There were other games, such as running and jumping, for which small prizes, principally toys and candy, were awarded, and besides these 200 boxes of candy were given away at the gate. The boys tested their equilibrium by means of a rolling log, which was placed above a strong net, the ends of the log being planed and fitting in a socket, causing it to turn as they walked across. He who succeeded in crossing the turning log was awarded the prize.

All this time 100 or more ladies and gentlemen were struggling for supremacy in the bowling alleys, and having a very jolly time, too. There were 40 prizes given to the men, and 25 to the successful ladies on the bowling alleys, costing altogether nearly \$200. The gentlemen's first and second prizes were a handsome clock and a silver watch, won by W. Horder and F. Micklich. The ladies' first and second prizes, consisting of a large rocking chair and a watch, were won by Miss Waller and Miss Temple.

Other prize winners in three, four and five order were: M. Shaefer, H. Lindauer, W. Emrich, Carl Lang, G. Gleichman, W. Bornemann, F. Berger, F. Scherer, B. Hertel, W. Fischer, John Mix, Louis Ruhl, W. Gunstrom, D. Hollman, F. Steinwedel, A. Offney, F. Kuchler, D. Koster, F. Hablein, P. Vogt, H. Koster, T. Wacker, R. Wise, J. Warner, W. Stecker, W. Kuchler, Charles Wittemann, A. Feuerhard, A. Hubner, C. Keidel, J. Yoekel, A. Gallauer, C. Lindauer, H. Korb, W. Battenberg, A. Bachman and J. Mix, Miss Bauerman, Miss Paul, Mrs. Sherman, Mrs. Ruhe, Mrs. Gleichman, Miss Mazer, Miss D. Gable, Miss Tickner, Mrs. Curtis, Miss D. Bock, Miss Lehme, Miss Strahle, Miss H. Scherer, Miss K. Williams, Miss Blume, Miss Michlich and Miss Hertel, Miss Thien, Miss Lock and Miss Roth.

The music, which was excellent, was furnished by Prof. Louis Winter and a large orchestra. In the dancing pavilion Prof. August Schneider's band enticed the stroller to the gay waltz and polka.

In the evening the following singing societies went out and sang a number of pretty selections: Liederkranz, Arion, Germania, Männerchor, Harmonie, Arbeiter Männerchor, Frohsinn, Arbeiter Liederkranz, Thalia, Eintracht, Sängerrunde, Canton Männerchor and Orpheus. Professor Winter's band played selections from "Wang" and

"Don Juan," and the "Zampa" overture, and Mr. A. Volkman gave a clarinet solo.

The officers of the picnic association are: Fred Scherer, president; Eugene Gary, vice-president; Adam Roth, treasurer, and A. W. Mitloehner, secretary.

The committees acting yesterday were: Dancing Committee—Charles Lang, chairman; Charles Lotz, Charles Fohvitt, J. Deckelmann, W. T. Sundstrom, J. J. Riordan, Charles Wittemann, Charles Nicholas, G. F. Brooks, F. Klaus, J. Lock, W. K. Engel and I. Barton.

Gentlemen's Bowling Committee—H. Kaister, chairman; H. Lindauer, Fred Hegler, William Brattenberg, D. Hollman and C. Wittemann.

Ladies' Bowling Committee—Geo. Hauke, chairman; George Demme, C. W. Demme, Charles Worlitz and George Frederick.

Reception Committee—Louis Demme, chairman; Charles Leebo, P. Vogt, L. Stortz, J. Pauly, G. Voight, J. Engel, H. L. Tevele, P. Brown, H. Huebner, Frank Greeten, George Huderf and George Talbot.

Children's Committee—A. Gallaner, chairman; Charles Heunrich, E. Weidenhammer, Charles Hill, J. Rattman, Louis Hensel, F. Grahe, Geo. Harnig, P. Wolf.

## HISTORY OF THE FIRM.

The firm of Wm. Knabe & Co. was founded by Wm. Knabe, who was born in Kreutzburg, Germany, in 1803. He acquired a thorough knowledge of piano making in all its branches before coming to this country in 1833, when he at once went to work in this city in the shop of Henry Hartge. In 1839 he began business for himself, with Henry Gaehle as partner, but the latter left the firm within a year, and its title became Wm. Knabe & Co., the factory being located at Nos. 135 and 137 North Eutaw street, whence it was afterward removed to its present site, at the intersection of Eutaw and Cross streets and Eutaw and West streets. The offices and warerooms are at Nos. 22 and 24 East Baltimore street. Wm. Knabe died at Aiken, S. C., in 1889.—Baltimore "Sun," August 9.

## Their Good Deeds Not Forgotten.

**T**HE executive committee of the employés of Wm. Knabe & Co., yesterday visited Loudon Park and decorated the graves of the deceased members of the Knabe family there interred. They are William Knabe, Sr., and his wife, Christian Knabe, William Knabe, Jr., and Laura Knabe, wife of Ernest Knabe, the present head of the firm. The designs placed on the graves were a handsome broken column, a cross and anchor. The committee is composed of Frederick Sherer, Eugene Garey, Adam Roth and Alexander W. Mitloehing. The annual picnic of the employés of the factory will take place at Schuetzen Park to-day.—Baltimore "Sun," August 8.

—Jesse French, Oscar A. Field and E. W. Furbush and George Dowling, of the Vose & Sons Piano Company, left Boston on Saturday on the steamer Briannic, for a week's stay on Prince Edward Island.

## THE ÆOLIAN.

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**P. S. GILMORE:** "The Æolian will bring into the family circle a class of music rarely listened to except in the concert room or theatre."

**SOFIA SCALCHI:** "To the thousands of music lovers throughout the world I heartily recommend the Æolian. It will lead to a greater appreciation of all that is best in our divine art."

**PABLO SARASATE:** "As a musical instrument the Æolian is artistic in the true sense of the word. I truly believe this wonderful instrument is destined for a great future."

**S. B. MILLS:** "Before hearing the Æolian I had always supposed it was a mere mechanical invention, and as such not worthy of serious consideration. Permit me to acknowledge my error and heartily congratulate you on your splendid contribution to the world of music."

## ANY ONE

Can learn in a few days to play upon an Æolian with correct expression any piece of music ever composed.

## THE MUSICAL EXPRESSION

On tone color can be varied entirely at the will of the player, the Æolian responding as promptly to any change in tempo, or degree of power, from the softest pianissimo to a loud fortissimo, as a well drilled orchestra under the baton of an experienced director.

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Is unlimited. Any piece of music ever published can be obtained for this wonderful instrument. All music for the Æolian is arranged from the full orchestral score, and is therefore more perfect than a simple piano or organ arrangement.

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Is the verdict of all who have used them or watched their use in the home. Even children soon develop a taste for and acquaintance with the best compositions and ignore the mass of musical trash with which the country is flooded.

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SAMUEL H. CRAMP,  
J. HOOD WRIGHT,  
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DANIEL FROHMAN,  
RICHARD STEVENS,  
F. BRANDRETH,  
W. T. BUCKLEY,  
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**W**E extend to all a cordial invitation to come and see the ÆOLIAN. Visitors are not asked to purchase. Our salesman will be found polite and attentive, and will take pleasure in playing the ÆOLIAN for all who favor us with a call. Sold for cash or by subscription.

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**Briggs.**

GOOD taste in piano case architecture is as rare as diamonds among music trade editors, and when you find a really artistic case emanating from a piano factory you are as much surprised as when you see a diamond on the person of a music trade editor.

But there are exceptions; of this we are convinced; exceptions in both cases. The exception in one is the firm of C. C. Briggs & Co.; in the other case the exception interferes too much with our sense of delicacy to make public reference to it. We shall therefore adhere to the piano case and drop the diamond.

These thoughts were induced by the appearance of some beautiful Briggs pianos at the establishment of Otto Sutro & Co., Baltimore, and we believe Mr. Sutro will remember the mutual favorable comments made upon the decidedly artistic appearance of these instruments. Their appearance was also a lesson to us, in so far as it conclusively proved that a manufacturer who makes salable goods and sends it out so that it will make the deserving impression, is doing the wisest thing he can do. Let the pianos speak for themselves as these Briggs pianos did and they sell themselves.

**Notice of Change**

OFFICE OF BROWN, PAGE & HILLMAN COMPANY,  
309 Main Street,  
Proctor, Ill., August 1, 1898.

Editors Musical Courier:

WE have this day sold to Jacquin Book and Music Company our entire stock of books, stationery, music and news, retaining only such goods as are exclusively connected with the piano and organ department.

The business will continue as before, we using the same building in common.

Mr. Jacquin, having had entire control and buying all the goods in this department for the past four years, is not a stranger to many of you.

We introduce and recommend the new firm, believing it a mutual benefit.

BROWN, PAGE & HILLMAN COMPANY.

**Stuyvesant No Stencil.**

THIS letter from Clinton, Ia., is of a nature to require immediate attention:

CLINTON, Ia., August 8, 1898.

Editors Musical Courier:

Will you kindly furnish me information concerning the Stuyvesant piano. Have they a factory of their own? If so, where is it located? If stenciled, who manufactures it? I am, Yours respectfully,

DELL S. DISBROW.

The Stuyvesant Piano Company, of New York, are the manufacturers of the Stuyvesant piano, and they make the

Stuyvesant piano and no other. For the address of the company please examine the advertising pages of this paper. The Stuyvesant piano is not stenciled, but is straightforward, honest and legitimate.

**The Organ Factory Located.**

THE Stevens & Klock Organ Company have purchased the old Exchange Hotel building on Gilman street, West Side, and will at once put it into shape for manufacturing organs, &c. All wooden additions to the present building will be removed and a wing 25x75 feet, four stories high, will be erected on the westerly side of it. This addition will be of brick and very substantially built. When this and the other improvements to be made in the present building are completed it will be one of the largest plants of the kind in the country and will be practically fireproof. A hydraulic elevator is being arranged for and will be built at the rear of the central hallway. This will be ready by the time the water mains are in on the West Side. The floor space of these buildings will be about 43,000 square feet. Three full city lots are included in the plant, which will provide ample storage room for lumber and other material. Experienced foremen are provided for each of the principal departments, and the company hope to begin to ship instruments early in October next.—Marietta, Ohio, "Times."

**Trade Notes.**

—E. D. Seabury is erecting a hammer covering factory at Rockville Centre, L. I.

—The First Presbyterian Church of Watertown, N. Y., is in the market for a \$5,000 or \$6,000 pipe organ.

—Mr. Louis Grunewald and his son, Theo. Grunewald, of New Orleans, left the city on Sunday to return to Waukesha, Wis., where Mr. Grunewald's family is summering. They take in Dolgeville, Cleveland and Milwaukee, and will return to New Orleans on September 1.

—The congregation of Mount Lebanon Methodist Protestant Church, Bond and Preston streets, has contracted with M. P. Moller, the organ builder of Hagerstown, Md., for a new pipe organ. It is to be placed in the church ready for use by September 15. It will have two manuals, 600 pipes and 18 stops.—Baltimore "Sun."

—W. C. Carpenter, of the well-known organ firm at Brattleboro, Vt., has lately returned from Europe, where he has been in the interests of the company. Mr. Carpenter has been in the city this week calling on his father, G. H. Carpenter. He is at Skowhegan at present, but will return here for a long visit next week.—Augusta, Me., "Journal."

—Peter Schmidt, an engraver employed at B. Shoninger & Co.'s piano factory in New Haven, was arrested charged with bigamy on the complaint of a woman who claims that the prisoner deserted her in Philadelphia 20 years ago. She gave her name as Mrs. Peter Schmidt. Schmidt has lived in New Haven 15 years, and was married soon after going to that

city. His second wife has been dead for seven months and this greatly complicates the case.

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—F. T. Williams, well known to the music trade in South Dakota and adjoining States, has purchased the wholesale piano and organ business of the W. W. Kimball Piano and Organ Company and Hallet & Davis Piano Company, with headquarters at Sioux Falls, S. Dak. While Mr. Williams' wholesale trade will keep him outside of the city a great share of the time, he, and also Mr. Elmendorf, who is now special representative of the factions, will frequently be in the city, and will be in a position to sell the best goods for the money offered in the State to parties buying direct of them.—Sioux Falls "Leader."

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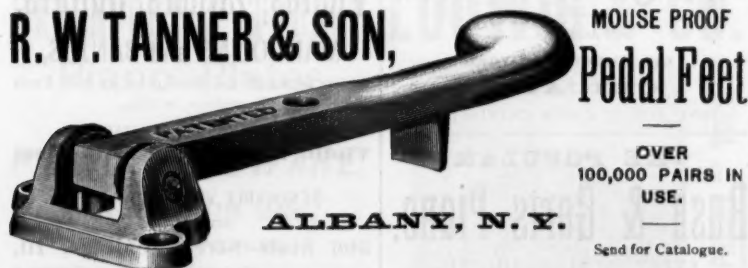
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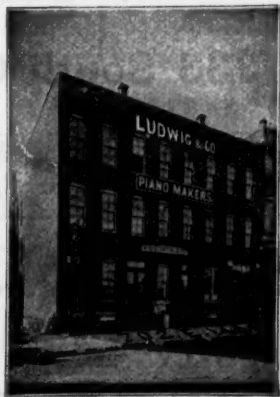
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## OFFICIAL DECISION.

UNITED STATES PATENT OFFICE.

FULLER v. HAMMOND.

No. 15,379.

KEYS FOR MUSICAL INSTRUMENTS.

Application of Fuller filed May 2, 1891.

Application of Hammond filed November 28, 1890.

Mr. Arthur S. Browne, attorney for Fuller.

Mr. John C. Dewey, attorney for Hammond.

The issue in controversy is defined as follows:

"A key for a musical instrument having a hole in its front end bored from the under side thereof and not extending through the top and a felted block or blocks secured in said hole."

Fuller is vice-president of the Estey Organ Co., of Brattleboro, Vt., and managing director of their manufactory. Hammond is also a manufacturer of organs, and has his factory in Worcester, Mass. Both of them appear to have had dealings with Milo Whitney, a manufacturer of organ keys in Boston, Mass., and a party who testifies in behalf of Fuller. While Fuller in his preliminary statement dates his conception of the invention in issue in March, 1890, there is nothing in the testimony presented by him that suggests this date, beyond his uncorroborated statement to that effect. The witness Hollender states that on Sept. 18, 1890, Fuller explained to him several ways in which he proposed to prevent the appearance of a ridge on a celluloid key. Several keys made by him on the day prior to that, upon which he testified, are offered as exhibits, and he states that they embody constructions which were explained to him by Fuller in September, 1890. These exhibits fully disclose the construction involved, and he will therefore be accorded a date in September, 1890, for his conception. It appears that after this Fuller wrote to the witness Whitney, instructing him to make him a keyboard in a certain manner, and that it was furnished by Whitney about Nov. 18, 1890, and placed in an organ which was sold in the regular course of trade, and that others like it have since been made and sold. The keys seem to have been in full accord with the issue as defined, and a full reduction to practice of the invention in controversy.

Hammond alleges conception in July, 1890. He insists that he explained his invention to Whitney about this time and also to the witnesses Hall and Tillotson. While both of these witnesses state that Hammond disclosed the invention in issue to them some time in July, 1890, Whitney positively denies any disclosure whatever to him. He did not testify for Hammond, but was called in rebuttal by Fuller. Whitney admits having a conversation in July,

1890, with Hammond, but he insists that in it all suggestions as to improvement in keys emanated from him to Hammond, and not from Hammond to him, and all that Hammond suggested was the character of machinery necessary to be used in the manufacture of the various styles of keys that he (Whitney) suggested. It appears from Hammond's testimony that he had two interviews with Whitney in July, 1890, and the witness Hall testifies that he was present at one of them and heard Hammond explain to Whitney the manner in which the felt could be applied to the keys, and asked him if he "had got the keys made the way he explained to him in his last interview," and he said "that he had not time yet;" that before going to Whitney's factory, Hammond explained an improvement in making keys which consisted in grooving the underneath part of a key blank the length of the same, then boring a series of holes to correspond with the pins on the key frame, then covering a strip of wood with felt, the wood to be of the same thickness and width of the groove, then sawing the strip thus covered with little blocks and placing them in the groove each side of the key pin. After Whitney had his first interview with Hammond, he (Hammond) related to the witness Tillotson how he had told Whitney to overcome the defect in celluloid keys.

The issue as defined demands merely a key for a musical instrument, having a hole in its front end bored from the under side thereof and not extending through the top, and a felted block or blocks secured in said hole. It is immaterial to the issue as to the particular manner in which such a key is made. So long as it has these elements in its construction it makes no difference as to the machinery used, the order in which the various steps are taken, or the manner in which the felted block is produced and secured in place. This being the case, the question arises, is Hammond an original inventor of the construction in issue? As between himself and Whitney the testimony of one flatly contradicts the other. If Whitney did explain the construction in issue to Hammond, he (Hammond) could well have made the disclosures to Hall and Tillotson that appear in their testimony, for admittedly they were not made until after his first visit to Whitney. Under the circumstances the examiner is not disposed to treat Hammond as an independent and original inventor of the matter in issue, his claim resting as it does on his own testimony squarely contradicted by Whitney. Not being entitled to be considered as an independent inventor, it is of no moment what he did afterward.

Judgment of priority of invention is awarded to Levi K. Fuller. Limit of appeal will expire August 15, 1892.

JULY 25, 1892.

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Mr. Krell, Sr., is in the East with his wife, and his two sons, Albert and Herman, have been conducting the business during his absence. Recently it was decided to equip the building with electric lights and this was the indirect cause of the accident.

Herman was instructing the workmen where to place the various lamps and after the work in the upper part of the building was completed only the cellar and basement remained to be equipped. Mr. Krell started toward the elevator, thinking to take that means of descending. He was in a hurry, and did not notice that the elevator was not at its proper place on the lower floor, although the door was open. The cab had been there a minute before, and it appears that the boy had neglected to close the door when he ascended.

Mr. Krell was in haste to complete the work, and, with the workmen following, led the way to the shaft. Just previous to passing through the door, he turned to make some remark to his companion, but evidently changed his mind, and continued toward the door. He entered it with his face turned to the rear, and before the startled workmen, who realized the imminent danger, could warn him he plunged headlong to the bottom.

He landed feet first on a pile of rubbish and soft earth at the bottom of the shaft, which gave way beneath him, and it is to this that he probably owes his life. When assistance reached him he was still conscious.

He was hastily removed to his home, in the Sorrento flats, at Seventh and College streets, and Dr. Mussey was summoned. An examination disclosed the fact that his right shoulder was badly wrenched, one finger broken and his face badly bruised in several places. Only a superficial examination was made, and it is possible that he was injured internally. All through the examination the young man retained consciousness, exhibiting remarkable fortitude, considering the terrible pains which were racking his system, and the mental effort required in doing so. He was reported much better last night, and it is probable that he was not as seriously injured as was at first thought in the hurry and excitement of the moment.

The young men are desirous of concealing the news from their father, in order not to mar his pleasure while away and hasten his return, and for that reason he has not been notified of the accident.—Cincinnati "Commercial Gazette," August 9.

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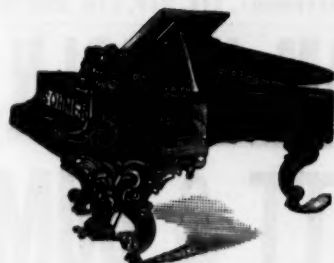
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